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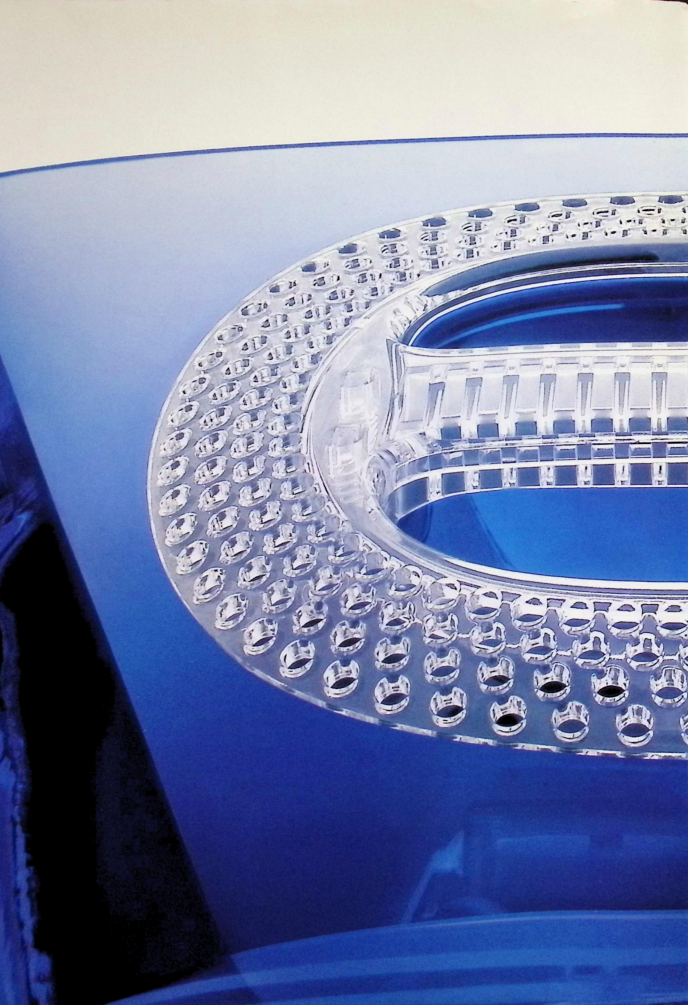

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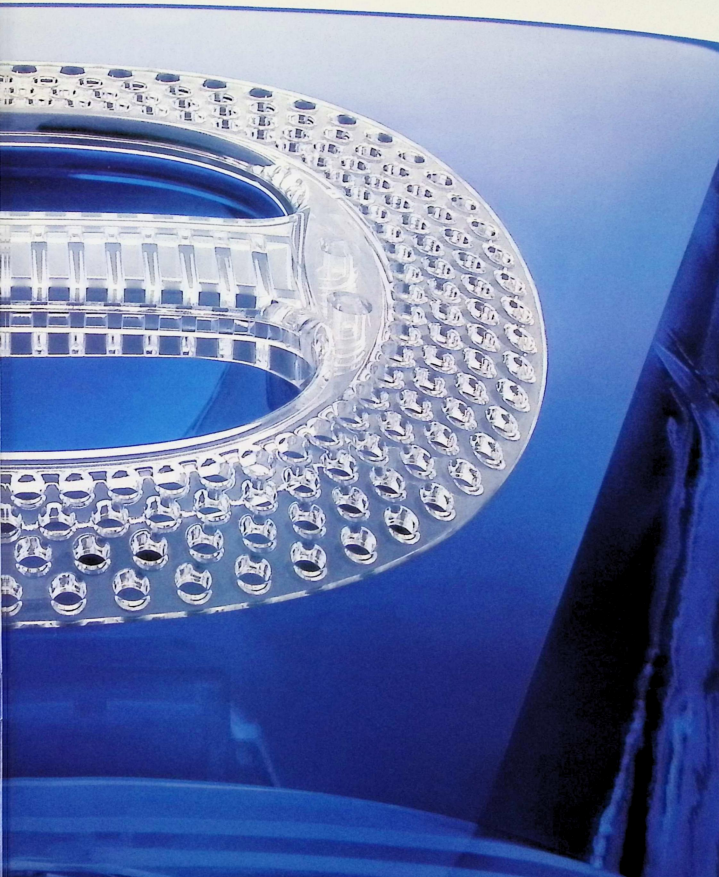

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PHOTO BY CHRIS SMITH

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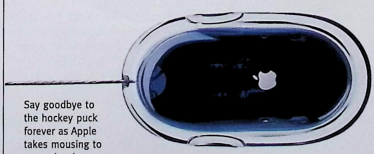

Say goodbye to the hockey puck forever as Apple takes mousing to a new level.
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Tallent, and to Steve Jobs for living up to
the promise he made back in Sept. of '97
when he said "Trust me for a few months.
We're going to kick some ass."

HOW WE DO IT
We do it the same way every other national
mag does—on a Macintosh.

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EDITOR'S NOTE

it's the same old song

It was a day like any other day. I checked my email, and there it was—the daily letter from an angry, humorless PC user, telling me how wrong I am about...well, everything. He said my ignorance was blatant and disturbing, especially when it came to my assertions about the reliability of Macs vs. PCs. Normally, I'd just run his misguided letter in our letters column and nuke him into next Thursday. But he asked that I not run his letter or print his name, because I'm sure he didn't want to wake up on the wrong end of a full-on *Mac Today*/PC-loser slamfest.

Outside of that, he did the same thing that so many other PC users do when they write us—they pretend to be a Macintosh user who also has a PC that they like much better. The Macs that these "pretend Mac users" own crash daily and are notoriously slow, and they can't wait to get back to their fast, trouble-free, powerful PCs.

This brings up an interesting thought: Let's pretend for a moment that he's telling the truth. His Mac constantly crashes but his PC works every time. Where did he get this "magic" PC? It must be magic, because in each issue of *Mac Today*, we're able to feature quotes from some of the top PC experts in the country—editors and columnists of the leading PC magazines telling of their countless PC problems. They chronicle their own troubleshooting nightmares in great detail and firmly put the blame on either Microsoft Windows or the overall poor quality of PCs in general (e.g., see "*USA Today* Slams Windows Millennium Edition" in our Mac news section). Odd. All these PC industry gurus openly acknowledge these widespread reliability problems, but the PC users who write to *Mac Today* don't ever seem to experience these problems. In fact, the only problems they ever seem to experience are on their Macs. Hmmmmm. Why do you figure that is?

Our letter writer wraps up his pointless rambling by telling me that if I consider myself a journalist, I should be unbiased and understand both sides before

I make "ridiculous accusations," and he says I should make *Mac Today* readers "understand and acknowledge both sides."

Here's the thing: I'm not a reporter for the New York Times, whose job is to report the news without taking sides. I'm the editor of a graphics magazine JUST for Macintosh users. I am biased. I think Macs are better, and I consistently use this forum to show why, and I put the proof in every issue—courtesy of these PC experts who are angrily complaining about their own PC nightmares.

Here's my dream: One day I'd like to get a letter from a PC user who actually agrees with assertions of these PC experts. A PC user who's sick of their problems and longs for something better. Is that person out there, or are all those PC experts just wrong? Could it be that these experts have the few rare PCs that crash all the time, or are what they're saying a sincere effort to get the PC industry (in particular Microsoft) to create something better?

Hey, one last thing. Since this guy really took issue with my assertion that Macintosh is the platform for professional graphic design, I'd like to ask him this: If *Mac Today* is the graphics magazine just for Macintosh users, what is the graphics magazine just for PC users? That's right, there isn't one. Makes you stop and think, doesn't it?

Scott Kelby
SCOTT KELBY
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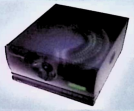

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Letters to the Editor • eMail • Fan Mail • Death Threats

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Fax us at 727-733-1370

We reserve the right to edit letters for length, clarity, and to poke fun at you if you're a PC weenie.

look at the source

I recently read an article where Apple claims speeds over 50% faster than a 800-Mhz Pentium III on Photoshop. That sounds cool but is completely contradictory to an article in the June/July issue of *Popular Mechanics*. They tested several 800-MHz Pentium III machines and Power Mac G4 450s and ran time tests on all. The Mac lost all the tests—by a long shot—except it placed 3rd in ripping MP3 files.

I was especially surprised by Photoshop tests—G4 in last place. Please help me understand. It sure told a lot of people Macs suck for speed. If we are real Mac fans lets help clear this up.

starguy@stargg.com

Dear Fake Mac Guy:
Did someone tell you that Popular Mechanics *was a computer magazine? By the way, if you think that's bad, don't look at* Good Housekeeping*'s G4 vs. Pentium III speed tests. They make* Sports Illustrated*'s Mac/PC speed tests look even more off the mark.*

sees what he wants to see

I just finished reading your July/August issue, and I'm almost at a loss for words. I am a designer in the entertainment industry, and I'm on a quest to find magazines for my company to subscribe to, so as we designers can have some resources. So far, my list includes *Step by Step, ID, Ad Busters, CGW, 3D Design,* and *Cinefex.* Notice it does not include *Mac Today.*

Before you bash me as a PeeCee user, you should know that I only use the Mac. I've been a Mac user for 12 years now, and in that time I've taught computer art on the Mac at a state university. I've been a Mac repair technician, and I served 2 years as the VP of my local MUG.

My recommendation for increasing your circulation, although I'm sure you don't care, is to stop bashing other platforms. I bought your magazine expecting news about graphics, techniques, industry news, designer spotlights... instead I got nothing but PC-bashing. I can hang out around the water cooler with my co-workers and bash PCs (and we do, I assure you), but I want to read about the newest technology and, if it's not on the Mac, what the company is planning to do about it to bring it to the Mac, etc.

I have a feeling this entire letter, if printed, will not be published in its entirety, but so be it. That's my humble opinion, and I'm sure you have a dedicated enough readerbase to not care what one design team thinks. Feel free to ridicule and flame me.

SIMON STEARNS
Junior Designer
stearnss@kpe.com

Simon:
Your wish is my command. First, I ran your letter in its entirety. The reason? I want our readers to see how PC users see our magazine (yeah, I know, you're a dedicated Mac user. Gotcha. Wink). Here's how we knew you were a PC user: You're only seeing what you want to see. Macintosh people who read Mac Today *see our how-to columns on GoLive, Dreamweaver, Photoshop, Illustrator, After Effects, and Director. They see the "Graphics News" page, the "Mac Web News" page, the "DV News" page, our reviews section of new graphics, multimedia, and Web design products. They see our digital photography column, our "DV View" page, and our "Graphics Web Watch" pages—all without as much as a mention of PCs. They see all these pages, but somehow you missed them. When you (a PC user) look at* Mac Today*, you only see what you want to see—three pages of Mac news, where we poke fun at Windows; our back page editorial (which generally sticks it to PC users); and this, our letters section where PC users, like yourself, write in to complain, and they, like yourself, get what they deserve. By the way, if you ever want to make "Senior Designer," the very first step is to buy the computer that senior designers use—Macintosh.*

welcome home

I just received my first issue, and I am totally blown away. I love it! The first page I opened to was the "Editor's Note" ("Mac Users Laugh at Another PC Problem"), and I knew I was home!

Reading the letters to the editor column—something I rarely do with any magazine—was sheer delight. The article "The Big Picture" about large format printers is right up my alley, as well. Humor mixed with good, solid information—no wonder PC weenies just don't "get it."

Thank you for providing a magazine that not only offers useful information but ammunition, as well. I work in the graphics department of a large company, and we are constantly bombarded with PC people trying to switch us over from our gorgeous G4s to some crummy ol' Windows system. Your article from the Jan/Feb 2000 issue ("10 Reasons Why Graphics Pros Need to Use the Mac") was the one that really sold me on your magazine. With your help, they'll take my Mac away when they can pry it from my cold dead fingers!

KATHARINE RAYLAND
raylandrepaints@hotmail.com

continued

the imacs power

As a user of an older Mac in my office for several years (as a jr. high band teacher), I've come to enjoy working on a Mac so much that I recently purchased a new iMac DV SE.

I expected the wonderful quality I've been enjoying while using it, but what I DIDN'T expect was the strong reaction most of my students showed towards this new Mac when they saw it sitting in my office with its new iSub.

All day long, as each class came into the room and students saw my new iMac, I had kids flooding into my office, saying things like, "WOW! It's one of those COOL computers!" If my enlightened students are representative of the future generation of computer users/buyers, I'd guess that the Mac's future is indeed a rosy one!

CHARLES WHITMER
whitmer@coollink.net

fear the pods

Scott, I know that your "Life in the Mac Lane" article in the May/June issue was meant to be humorous, but it's so true that it's not even funny. Remember the movie *Invasion of the Body Snatchers?* That was a true story—except we don't have big green pods; we have beige boxes that say "Intel Inside."

Last year my dad bought a laptop with a DVD drive. It took him three weeks and several Windows installs to get the thing to work. And this was straight out of the box! He never even got upset! He just uttered the phrase that all pod people say: "That's just the way Windows works."

TOM HASTINGS
thomas.e.hastings@saic.com

once bitten

My roommate's company recently standardized their computer network to a Microsoft solution running an MS Exchange Server. They made Outlook 98 as an "official scheduling/email software." Right after they did that, the "I Love You" virus hit them HARD. As of today, they are STILL receiving those bug messages.

And here is the good part: their IS guy has been shutting down the company's circuit breaker so often that no one can turn on their computer. According to my roommate, the IS guys got sick of having to reinstall their NT boxes after dealing with mail server clog-ups. People there are so annoyed that they would stay late until all the IS guys went home, then sneak into the network and check email. It's hard to believe this is going on in a multimillion-dollar company. It's just one of many occasions that I feel so blessed by my Mac.

PitkinCat@aol.com

a calmed state

I just read Scott's article on misconceptions about Macs. I'm a multimedia creator and just switched over from Pee-Cees to an iMac DV Special Edition last January.

I have a rather unpredictable temperament, but I can say that all the energy that I reserved to avoid breaking my $3000 Pentium II every time it crashed on Photoshop, I can now use when people make fun of my little carbon-colored wonder. I have, in my newly calmed state, even created a couple new believers.

Perhaps this is a coping technique worth passing on?

LEON "LONNIE" SPATH
Studio Elcius

well said

Mac Blows!

DEREK FREYBERGER
mrnegg@home.com

Dear Derek:
PC users everywhere are thinking, "Nice job. We're proud of you."

forgive me

I just want to say "I'm sorry" to any residents of Oklahoma

continued

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media lab

He ripped the box from the delivery driver's hands. And it felt good.

Guy tore open the package like a kid on Christmas day. Clutching the box to his chest, he ran to his computer, scattering people, desks, and his boss like wrapping paper. And with one fluid motion, he opened his Mac and installed the bright purple Sonnet Technologies upgrade card as his co-workers cheered.

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And for the first time in his life, he felt pretty darn good. Because he knew, in his heart of hearts, that even a regular Guy could upgrade a Macintosh.

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whom I may have sold a computer to (this will make sense soon).

For the month of May, I worked at the office store Staples in the electronics dept. To my extreme dissatisfaction I was required to sell Compaqs, HPs, and awful eMachines. Being a Mac person, this was torture, watching some mom and pop buying a trashy Pentium or AMD-based computer with a frickin' 40-gig hard drive that is sure to crash. But I must say, I did some good there. I enlightened most of the PC techies that worked there that Apple's G4s and iMacs are not the Macs of yesteryear.

So, even though they may never read this, I'm sorry to anyone whom I sold a PC. I feel much better—thank you *Mac Today* for letting me get that off my chest.

ROY ZOELLNER
royzoellner@hotmail.com

fakin' it

I may be a PC user, but I love Macs, too. I just can't afford a decent one. Look at the specs. While I could get an iMac for a decent price, it's not much computer. I don't care what you say it can run or how fast it is; I am not paying more for the same thing just so I can have pretty plastic colors. And the all-in-one design is just stupid.

Looking at specs, I can get a PC or, better yet, build my own for less money. Don't get me wrong, I'd LOVE to have a Mac, but... [*interrupted by editor*]

JASON RHEIN
klr@mpinet.net

Dear Jason:
I'm sorry I had to step in and stop your letter, but I don't think even the PC users that read Mac Today *believe your "I'd love to have a Mac" bull.*

pcs are easy

First off, you say that even the most anal-retentive PC users have to acknowledge that Macintosh computers are easier to set up and use. While this might be partially true, most PCs are equally easy to set up and use. You make it seem as if someone would have to go through a lot of trouble to use a PC. This is entirely not the case. Also, even if you can get a Mac up and running faster... *[interrupted by editor]*

ANDREW STIFF
odin@lemoorenet.com

Dear Andrew:
Yeah, yeah. PCs are easy to use, faster than Macs, and never crash. Next!

my pc doesn't like photoshop

I am a secretary who is gradually moving from the world of desktop publishing to the world of graphics design. It has been a natural progression for me due to my artistic nature.

Here at work, I just got the wonderful Photoshop program. I love it, but I don't think my PC does. I am always freezing and/or losing things. I also have a PC at home that does not have Photoshop, but it does not like graphics either. Thanks for any tips you can give.

LINDA DENNISON
Linda_Dennison@USS.salvationarmy.org

Dear Linda:
Here's the thing: your PC will run Photoshop, but it will never love it. That's because it's not a graphics computer—it's a business computer. Try putting Microsoft Excel on your PC. It'll love that.

If you want a computer that will love Photoshop—buy a Mac. It loves Photoshop because, (a) Photoshop was born on Macintosh, (b) the Mac is a graphics machine from the ground up, and (c) you'll find that Photoshop runs faster and is more stable on a Mac.

If graphics are in your future, there's no doubt, a Macintosh should be there, too.

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adobe photoshop seminar tour 2000

September 6, September 9, September 15, October 6, October 21

The nation's most popular Photoshop seminar makes its next stop in New York City on September 6, Nashville on September 9, and Philadelphia on September 15. The seminars, produced by KW Computer Training and sponsored by the National Association of Photoshop Professionals, are designed to teach you the real-world tips and tricks the pros use to get the most from the time they spend in Photoshop. KW offers two seminars, Level One and Level Two, that cover the essential features of Photoshop. Level One sessions include Mastering Layers, Scanning/Halftones, Down and Dirty Tricks, Photo Retouching, and Designing Web Graphics. Level Two sessions include Selection Secrets; Collaging like a Pro; Tips, Tricks, and FX; Photoshop's Top Ten requested effects; and Wowing them on the Web. In October the tour heads to Houston, Texas for an October 6 date and to Chicago for an October 21 date.

Tuition for the full-day event, including all seminar materials plus a bonus goodies CD-ROM, is just $99. Each attendee also receives a free copy of Photoshop User, an in-depth how-to magazine. To reserve your seat today, call 800-201-7323 or 727-733-6225. For more info, visit the Web site www.photoshopseminars.com.

coreIworld 2000

September 10 – 15
Doubletree Hotel
San Diego, CA

On the heels of three straight sellout conferences, the CorelWORLD User Conference enters the 21st century with unprecedented opportunities to learn and discover Corel's graphics and publishing products. CorelWORLD 2000 is designed for users of CorelDRAW, Corel PhotoPAINT, and VENTURA, as well as for Webmasters and content creators using Microsoft FrontPage and Macromedia Dreamweaver. Hosted by bestselling author and noted commentator Rick Altman, CorelWORLD brings together the finest that the user community has to offer. For complete information about the conference, visit the event Web site at www.altman.com/corelworld or call conference headquarters toll-free at 1.888.DRAW.NOW.

mac expo—fall

September 22 – 24
National Trade Center
Toronto, Ontario Canada

Mac Expo, Toronto's only Mac-oriented show, is joined for this event by Computer Fest, Canada's largest computer show and sale. The 6,000 Mac visitors will be part of the 22,000 total attendance for the two shows. Visitors will be attracted by the great deals, wide selection, Macintosh theater, Internet cafe, ongoing multimedia/music demos, a free advice table, product demonstrations, and more. For more information, visit the event site at www.compfest.com or call 416-393-6000.

computer & office technology showcase

September 20 – 21
Statehouse Convention Center
Little Rock, AR

These two-day trade shows are excellent for anyone into computer graphics, networking, the Internet, and multimedia, or if you just love to see the latest computer hardware and software solutions. Besides the trade show floor (open to the public), there are a number of seminars, both free and fee-charged, covering topics from Photoshop training to Local Area Networking. Future stops include Tampa on September 27 and 28 and Oklahoma City on October 11 and 12. Call 503-234-1552 for more details or visit www.techshows.com.

dv expo—digital video conference & exposition

October 2 – 6
Long Beach Convention Center and Downtown Marina
Long Beach, CA

For video professionals using digital video technology. The conference includes video compression, animation and video for the Web, storyboarding and visual preproduction, automating digital workflow, creating demo reels, audio mixing, and much more. For more information, check the site's Web page located at www.dvexpo.com. mt

Mac Graphics Calender at a Glance

Adobe Photoshop Seminar Tour 2000
September 6
Jacob Javits Convention Center
New York, NY
800-201-7323

Adobe Photoshop Seminar Tour 2000
September 9
Nashville Convention Center
Nashville, TN
800-201-7323

CorelWORLD 2000
September 10 – 15
Doubletree Hotel
San Diego, CA
www.altman.com/corelworld

Adobe Photoshop Seminar Tour 2000
September 15
Pennsylvania Convention Center
Philadelphia, PA
800-201-7323

Computer & Office Technology Showcase
September 20 – 21
Statehouse Convention Center
Little Rock, AR
www.techshows.com

Mac Expo—Fall
September 22 – 24
National Trade Center
Toronto, Ontario Canada

DV Expo—Digital Video Conference & Exposition
October 2 – 6
Long Beach Convention Center and Downtown Marina
Long Beach, CA

Adobe Photoshop Seminar Tour 2000
October 6
George R. Brown Center
Houston, TX
800-201-7323

Adobe Photoshop Seminar Tour 2000
October 21
Rosemont Convention Center
Chicago, IL
800-201-7323

Adobe Photoshop Seminar Tour 2000
November 11
Broward County Convention Center
Ft. Lauderdale, FL
800-201-7323

READERPROFILE

Each issue we profile one of our cool readers, then forward their answers to the CIA for their files. This issue we're proud to profile:

Jason Baringer

Vital stats: *Age: 19; Born in St. Louis, Missouri; Resident of Rolling Hills Estates, California*

Occupation: *Student at the University of Southern California (Fight On!) / Graphic Designer*

Nicknames: *"Speed McClick"*

Interests/Hobbies: *Feeding my Macintosh addiction, completing digital art projects on my Mac, increasing my rock 'n roll music knowledge, all things Ferrari*

Last book read: *A Source Book in Chinese Philosophy by Wing-Tsit Chan*

Favorite magazine: *Autoweek*

I stay home to watch: *Frasier, Antiques Road Show, Rock 'n Roll Jeopardy*

Favorite film: *Young Frankenstein*

Favorite bands: *Beatles, Led Zeppelin*

I'd give anything to meet: *Enzo Ferrari*

Favorite local restaurant: *Gaetano's Italian Deli*

Favorite meal: *Tie between Mom's incredible homemade lasagna and her chocolate cake*

Mac setup: *A "Super Computer" G4 with 320 MB RAM, 57 GB HD, DVD, otherwise "loaded"*

Favorite software programs: *Adobe Photoshop, Illustrator, and GoLive, Internet Explorer 5.0*

What was your first Mac? *Macintosh LC with a whopping 2 MB of RAM and a 12" color monitor!*

Favorite "Windows" joke: *Windows, itself, is a joke! Windows 98?*

Favorite utility: *DragThing*

Why did you choose Macintosh over Windows? *Are you kidding?*

Which version of the Mac OS are you running? *9.0 and counting*

Favorite Mac game: *Escape Velocity by Ambrosia (Mac only!)*

Favorite Web site: *Macintouch.com*

Favorite computer store: *Outpost.com*

If you became Apple CEO, what would you change first? *Try to get Steve back!*

Accomplishments: *Completed first year of college and lived to tell the tale!*

Latest project: *Finally finished "corporate identity" and Web site for my dad's company*

Prized possession: *A 1930s Czech mercury glass vase (found on eBay)*

Strangest experience: *Meeting Steve Jobs (strange as in surreal)*

Biggest thrill: *Meeting Steve Jobs*

The one thing I can't stand: *PC bigots (those warped individuals who irrationally hate Macs)*

Personal philosophy: *A mix of socialism, a dash of Epicureanism, with some good old-fashioned capitalism thrown in for good measure*

Greatest ambition: *To one day work for Apple Computer*

Shameless plug: *Become a member in the National Association of Photoshop Professionals and be the envy of your neighbors!*

Macintosh Magazine of choice: *You mean there are others besides Mac Today?* mt

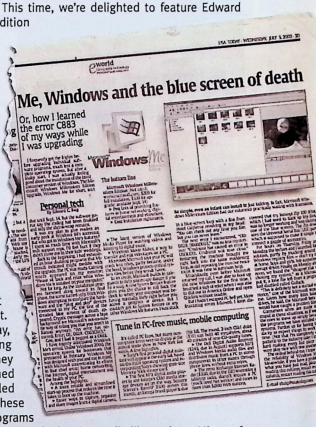
MACINTOSH NEWS

plus gossip, scoops and other cool stuff!

BY SCOTT KELBY

USA Today article slams Windows Millennium Edition

In each issue, we highlight a prominent PC industry expert who's publicly "telling it like it really is" when it comes to Microsoft Windows or PCs in general. Kind of a "guest" PC slammer. This time, we're delighted to feature Edward C. Baig and his "Personal Tech" column that appeared in the July 5th edition of *USA Today*. The article, titled "Me, Windows, and the Blue Screen of Death," took readers through his attempt to install the new Windows Millennium Edition (ME) operating system. I say "attempt," because it doesn't sound like it was a success. He wanted to give his readers a sneak peak into the new features of this updated system from Microsoft, but as it turned out, he never got to the new features. That's because, as he put it, "I spent so much time with Microsoft tech support reps, I'd feel hurt if they didn't invite me to their kid's weddings."


Me, Windows and the blue screen of death

Or, how I learned the error CB83 of my ways while I was upgrading

Personal Tech

Tune in PC-free music, mobile computing

He started the process by spending an hour disabling the programs that Win ME said it might conflict with upon installation. Although the install dialog box said, "Sit back and relax while Windows Millennium Edition is installed on your computer," he wrote, "Not for long. As the installation process hummed along toward its final phase, the scene turned ugly." Soon he was faced with "The blue screen of death" (Windows equivalent of a "crash" error on a Mac) and a number of cryptic messages, including "An error has occurred. OE: 0028: C003C883."

He details error after error, problem after problem. He got stuck in a "blue screen loop," but he figured his way out while waiting for Microsoft tech support to call him back. But he ". . . hadn't escaped PC hell yet. More frustrating errors followed," he said. "For hours on Thursday, Friday, and Monday the techies and I searched for a solution" that was causing the Zip drive not to work, generating one of the blue screen errors. They eventually tracked it down. They thought it was a bad driver, but it turned out to be caused by a single file from one of the apps that he had disabled before the installation. "Consumers often are made to feel stupid in these situations, as if we were the ones to mess up simply because of the programs we have installed on our systems." Hey, this guy is starting to really understand what it's really like to be a Microsoft Windows customer. Now that "the ordeal" is behind him, he hopes to be able to "judge the reliability of Windows Me soon." I think he gave us a good enough glimpse into the "reliability of Windows Me" already.

The Virus Threat: Macs vs. PCs

Robert Bauer, one of our readers out in Oakland, CA, brought a news article to our attention about Mac and PC viruses that really put into perspective how much viruses are a part of a PC users everyday life. The article appeared in the June 2000 issue of *Spectrum*, which is published by The Institute of Electrical and Electronic Engineers (IEEE). The article was about the effects of the "I Love You" virus that attacked PCs worldwide back in May of this year. The article noted that Apple Computers were immune to the virus and added that, according to Gene Spafford, a Purdue University computer science professor, "...there have been about 35 viruses for Macintosh OS and other operating systems. The other 52,000 or so viruses are all Microsoft product-specific." Ouch! 52,000 viruses! Gee, between the troubleshooting and the tracking down of 52,000 potential viruses, I'm amazed PC users can get any work done at all.

Oh well, at least you can control your fonts.

Suitcase 9 includes three free connections to Suitcase Server, so small workgroups can immediately coordinate their fonts.

So many things are out of your control in this world... even your personal space. If you're feeling crushed by your surroundings, just practice this simple technique:

Breathe in. Imagine a world where your fonts are organized. Where you're able to quickly preview fonts, print out sample pages, and make sure your workgroup has access to the same fonts. A place where your system runs faster and crashes less. Breathe out.

Still feeling pressured? Get new Suitcase 9, the font management solution from Extensis. It will take you to a peaceful valley of orderly fonts... in a world that's out of control.

Mac

NEW! Extensis Suitcase 9

www.extensis.com/ca 800.796.9798

Extensis

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MACINTOSH NEWS

Inc. Magazine feature has start-up CEO choosing Macs

Inc. Magazine recently published their quarterly edition of *Inc. Technology* which focuses on tech and Internet related business issues. The cover story was "CEO's Start-up Kit: Gear You Really Need," and the idea was to take "two savvy entrepreneurs" and have them shop for the technology that they needed to help their (your) start-up company grow. In fact, the Contents page described the article this way: "The right technology can make your life easier." Well, if that was the aim of the article, one of their "two savvy entrepreneurs" needs to go back to the drawing board.

INSIDE: E-COMMERCE SITES FOR NEXT TO NOTHING
Inc.
TECHNOLOGY
Gear you really need
Inc. goes shopping with two savvy entrepreneurs for the technology that will help their companies grow

Here's the concept: They asked two CEOs of successful start-ups to give their wish list for their start-up's tech equipment. Here's what happened: CEO #1 was Marla Malcolm who launched Bluemercury Inc., a store for hard-to-find, high-end beauty products. Her wish list included two Dell servers, nine eMachines PCs, a Compaq Presario, an IBM ThinkPad, a couple of fast printers, and some cell phones. Under "The gear she skipped," *Inc.* listed a digital camera and scanner. Here's the problem: *Inc.* didn't list the critical thing she skipped, which will cost an arm and a leg—a PC consultant to set up her network and maintain the entire system. We're not talking about plug-and-play here—we're talking NT servers (in which case, NT means "Not Today").

Luckily, Tony Fallon of Tony Fallon Architecture (CEO #2) is on the fast track to tech heaven right out of the box. He smartly chose Macintosh in his wish list, including a PowerBook G3, an iMac DV, a HP large format plotter, an Epson Stylus 1520 color printer, a Umax scanner, a cell phone, and a digital camera. Of course, he's in a creative field, so it's not surprising that he's drawn to Macintosh, but I think it's something more. I think Tony really paid attention to the theme from the Contents pages: "The right technology can make your life easier." How easy do you think Marla Malcolm's life would be if she really plunked down the cash to buy her PC server dream system? For an idea, turn back to page 18 in this news section and see how Edward C. Baig from *USA Today* fared with his PC system.

Buy Apple collectibles: T-shirts, mugs, and more

Last issue, we featured Apple's Starting Line Web page, a place where you can buy newly released Apple T-shirts, posters, and other goodies. This time we're bringing you another source for Apple logo merchandise called RedLightRunner (www.redlightrunner.com). We were turned on to this cool site by Rodrigo Girão, one of our readers from Fortaleza, Brazil. RedLightRunner bills itself as "The Source for Apple Logo Collectibles," and they offer classic, hard-to-find Apple logo merchandise. They offer T-shirts, Think Different posters, Apple watches, and all sorts of cool goodies that prominently feature the Apple logo.

Now, I have to tell you this—the prices at RedLightRunner aren't cheap. OK, they're a bit beyond that; they're down right expensive. We're talking posters for as much as $179.95, T-shirts for $54.95, and Apple hats for $69.95. Why so much? Because this stuff is nearly impossible to find anywhere else. In many cases, these are rare collector's items, and people are obviously willing to spend a pretty penny to add them to their collections (or don't mind paying a bit of money to show their love of Apple). Either way, it's definitely worth checking out. Just bring your credit card (but call and have your limit increased first).

MACINTOSH NEWS

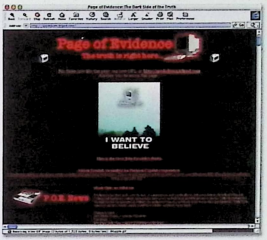
The Anti-Mac "Page of Evidence"

http://appledoom.tripod.com/

Well, they've finally caught on to us. Yup, these guys have uncovered "The Dark Side of the Truth" about Apple, Steve Jobs, and the whole Apple conspiracy. They even uncovered the hideous shame of the iBook's "lack of video out." How can Apple even consider continuing on with this kind of damaging evidence out there?

The site contains a quote from Steven Frenkel (an analyst for Paragon Capital Corporation, who we've never heard of) who says, "I doubt that Apple is the future of the graphic arts and video industries." I'm stunned. This is clearly unrefutable evidence, and I guess Apple may as well declare Chapter 11.

As useful as this full-featured site is, it is only but a small part of a much larger, more sinister organization called "ABACUS" Web Ring (which stands for **A**pple **BA**nkrupt **CU**lt **S**ociety). The power these teens wield must be enormous. If you visit their site and decide to drop them an email, make sure it's after 3 P.M. By then, their parents will have picked them up from soccer practice.



Two iMac-alikes bite the dust

For the past year or so, we've been talking about how when it comes to the overwhelming success of Apple's iMac (3.7 million units sold and counting), the PC manufacturers just don't get it. They thought if they created a computer that kind of looks like an iMac, or is an all-in-one unit, that it'll instantly be a best seller. Think again. Two PC computing giants apparently found out the hard way. Both Dell and Compaq unceremoniously killed their "iMac-alike" models. That's right. Dell recently pulled the plug on their WebPC line, and Compaq followed suit with their Presario 3500. Funny, it was such big news when Dell and Compaq introduced these iMac-alikes, but somehow the PC-loving press barely made passing notice of their demise. CNET reported that Dell "quietly discontinued" its WebPC line. Guess what. We're quietly grinning from ear to ear.

Gossip and Scoops

The end of an Era as "Mac the Knife" cuts the cord

One of my favorite rumor sources has always been MacWEEK's "Mac the Knife" column. For years (back when MacWEEK was a print publication) it was the only real inside source for Apple rumors and dirt. After MacWEEK stopped publishing their print version, the popular column continued online on MacWEEK's Web site, but alas, the Knife has pulled his (her, their?) last caper, as MacWEEK announced that they are permanently discontinuing the column. MacWEEK's Stephen Beale gave this reason "...given the current realities of the Web and the Mac market, it's become increasingly difficult to justify the column's existence." We'll definitely miss the way the knife kept us all on the cutting edge (OK, sorry about that last line. I couldn't resist).

Washington Post article highlights Microsoft's lack of innovation

James Hatton, one of our readers from D.C., brought this one to our attention.

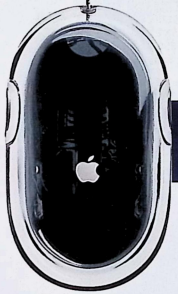
The June 11th edition of the *Washington Post* ran an article by Ellen Ullman titled "When It Comes to Innovation, Microsoft Sure Can Copy It." In the article, she talks about Microsoft's lack of originality and notes, "We (developers) eventually wrote software for the kludgy platform (Windows) because the PC was ubiquitous, not because Windows was wonderful. In fact, writing software for Windows is painful; its lack of beauty is almost offensive to many engineers. Other systems offer more elegant operating and programming environments, notably the Apple Macintosh." Did she say Macintosh? Yeah, baby!

$G4^3$ = 1 mega-cool super computer
(shown actual size)

Think Cool

BY BILL CARROLL

Apple's optical Apple Pro Mouse and Apple Pro Keyboard: Full size, baby!

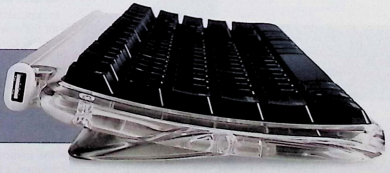


This really doesn't come as a surprise after all the rumbling heard from Mac users around the world about the previous mouse and keyboard that was introduced with the original iMac and then later shipped with new G3s and G4s. What does come as a surprise is how good these replacements are. The optical mouse doesn't skip or stick, it has no moving parts, and it never needs cleaning. Apple is using a high-performance optical sensor that makes it a pleasure to use. I will say that after using the circular mouse on my G3, I think a blackboard eraser would be an improvement, so I am easily pleased. The full-size keyboard has 15 full-size programmable function keys, a six key navigation pad, and two USB ports. The new keyboard includes audio and mute controls plus a media eject key. You will need at least System 9 and any USB-enabled Macintosh. The price is $59 at the Apple store.

The Apple Pro Mouse's optical tracking mechanism glides effortlessly across most surfaces

- The new mouse has a high-precision optical tracking mechanism.
- No mouse button to be seen. Instead, the Apple Pro Mouse is one big button—the entire body pivots to activate the click. Now you can rest your hand anywhere you want without worrying about where the button is.
- Adjustable click tension.
- Glass-smooth surface for comfort.
- No mouse pad needed (unless you plan on using it on a mirror).

The Apple Pro Keyboard has 108 full size keys, including 15 programmable function keys, which is a major improvement over its predecessor



- 15 full-size programmable function keys for launching your favorite application, opening documents, etc.
- Apple has added an Eject key for (you guessed it) ejecting CDs and DVDs.
- Two USB ports for easily connecting the new Apple Pro Mouse or any other USB peripheral.
- New keys also include controls for turning volume up, down, or muting it all together.
- The new extended keyboard has no power button. Apple's logic here is that with the stability of the soon-to-be-released Mac OS X, the quiet iMacs, G4s, and the Cube never need to be turned off. Just let them go into Sleep mode, which has low power consumption, and wake them up when you need them.
- Included in the 108 keys is a set of full-size cursor keys—a major complaint from users of the previous keyboard.

Apple's iMac DV Special Edition: a fully functioning home video-editing suite right at your fingertips

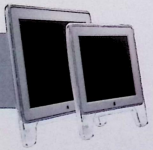
Photograph by Chris Smith

Checking out the new iMacs

Is it possible to purchase a new iMac for under $800? And is it possible to purchase a video-editing package for under $1,000? Naturally, I said no to both of these questions—but I was wrong. Looking at the four new iMac models (announced at Macworld) was a very pleasant surprise. The DV models include two FireWire ports, are AirPort ready, and have the new iMovie 2 software pre-installed. The iMac DV+ and Special Edition include slot-loading DVD-ROM drives. All models have built-in 56K V.90 modems, a 128 Rage Pro graphics accelerator, and a 15-inch display. Apple's new optical Apple Pro Mouse and Apple Pro Keyboard are standard for all of these new machines.

- The Indigo iMac sports a price tag of $799. It features a 350-MHz G3 chip, 64 MB RAM, 512K backside cache, a 7-GB Ultra ATA hard disk drive, a slot-loading 24x-speed CD-ROM, a 56K Modem, and two USB Ports—for $799! (Note: The entry-level Indigo iMac is not AirPort ready and does not come with iMovie 2.)
- The iMac DV, with two FireWire ports and iMovie 2, is a consumer desktop video-editing computer, featuring a 400-MHz G3 processor and a 10-GB hard disk drive. It comes in Indigo and Ruby for $999.
- The iMac DV+ has a 450-MHz G3 engine and a 20-GB hard disk drive. This speedster sells for $1,299 and comes in Indigo, Ruby, and Sage.
- The iMac DV Special Edition sports a 500-MHz G3 engine, a 30-GB hard disk drive, and 128 MB of RAM. This rocket comes in Graphite and Snow and has a price tag of $1499.

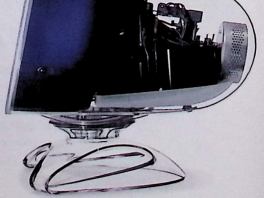
Flat-panel 15-inch & 22-inch Cinema displays



Outrageous Displays of technology

Incorporating three new advances, the new displays (designed specifically for the new line of G4s) eliminate the need for power cords using the Apple Display Connector (ADC). This new connector features a quick latch connector that carries digital and analog video signals, USB data, and power in one cable—talk about a neat uncluttered desktop. . . . Each new display has a built-in two-port USB hub. Unfortunately, with the new ADC standard, the monitors aren't compatible with earlier G4s. Hopefully, there will be some third-party solutions to fix this.

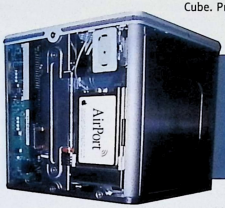
- The 15-inch Apple Studio Display active matrixTFT flat-panel, which has a pure digital interface, delivers 1024 by 768 distortion-free pixels. This display has twice the brightness, contrast, and sharpness ratio of a typical CRT monitor. The price tag is $999.
- The 22-inch Apple Cinema display flat-panel is the largest all-digital display in the market. It easily displays two full pages of text and graphics. The display is 1600 by 1024 distortion-free pixels. It carries a $3999 price tag.
- The 17-inch Apple Studio Display, features a Natural Flat Diamondtron CRT. This display has internal calibration to keep colors accurate, .25mm aperture grille pitch, and a unique electrical design that supports multiple resolutions at over 100 Hz vertical refresh rate. This monitor has a Theater Mode that increases the brightness for viewing full-screen iMovie, QuickTime content, or DVD movies. Another surprise is the low $499 price tag.



G4 Power Cube: It's hip to be square

I think Apple may have another iMac in the making. We all owe the Apple engineers a big round of applause for developing this marvel of a computer. I still have trouble grasping that an 8-inch cube has more power than probably 90 percent of all desktop computers out there, yet it's so quiet, neat and clean, and one mean speed demon.

The Cube comes with the new Apple Pro Mouse and Keyboard, iMovie 2 pre-installed, and a pair of Apple-designed Harman Kardon speakers. All of the new displays go hand in glove with the Cube. Pricing for the 450-MHz version is $1799 and the 500-MHz version goes for $2299.



Flip the Power Cube over for easy access to the FireWire and USB ports

Photograph by Chris Smith

- 56K V.90 modem built right in.
- Cooling design. This is an engineering work of art. Since there is no cooling fan, the Cube is probably the quietest computer made today.
- The electronic assembly can be easily lifted out. Just flip the Cube over, press down on the handle to pop it up, and pull. This feature makes it a breeze to access every component and to add memory or an AirPort Card.
- Afraid of someone walking off with your new 14-pound supercomputer? Protect it with a Kensington Notebook MicroSaver security cable. The cable simply attaches to a security lock port on the bottom of the computer's core.
- The Cube is available with either a 450-MHz or 500-MHz G4 processor. This is a muscle machine, don't be fooled by its size.
- The 64 MB of RAM in the 450 and the 128 MB of RAM in the 500 can be upgraded to 1.5 GB, and it's a piece of cake to install the RAM.
- Both models come with 10/100BASE-T Ethernet, or there is room to add the optional AirPort Card inside this little cube. With the ability to go wireless and the small footprint of the cube, your desktop will be left clutter-free.
- The 450 comes with a 20-GB hard disk drive and the 500 comes with a 30-GB drive. Both drives can be upgraded to 40-GB at the Apple Store.
- The Cube has two FireWire ports and two USB ports. These ports are the interface of keyboards, scanners, cameras, Zip drives, and a host of others. The list of USB and FireWire peripherals that are available grows on a daily basis.
- iMovie 2 comes pre-Installed. Just plug a digital camera into one of the FireWire ports and your Cube is transformed into a video studio.
- Slot-loading DVD positioned on top for easy access. You can watch a movie or use software applications on CD or DVD disks. The Cube was being compared to a toaster only moments after its introduction. Hasn't Apple always wanted us to think of the Macintosh as a household appliance?

G4 dual processors are here!

We've been hearing about these rockets for some time—and the wait is finally over. These mind-blowing machines come with dual 450- and 500-MHz G4 processors. It boggles my mind even thinking of two G4s, let alone two 500-MHz G4s! All machines have a 100-MHz system bus, supporting up to 800 Mbps of data throughput, and a 10/100/1000BASE-T Ethernet connector—no, this isn't a typo. Just when I thought my 100BASE-T was hot, now this . . . don't you love it?

These machines come standard with support for 1.5 GB RAM, four expansion slots (three PCI and one AGP 2X), two 400-Mbps FireWire ports, and two USB ports. The Apple Pro Mouse and Apple Pro Keyboard are also standard, along with iMovie 2, which comes pre-installed. The hard disk drives come in 20-, 30-, and 40-GB sizes, but the machine itself is capable of handling up to 200 GB of internal hard disk drive space.

Dual processor G4s with Velocity Engine: Pentium-crushing power

- 400-MHz single processor that shares most of the specifications and lists for $1599 with 64 MB of RAM
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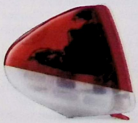
Apple New Products



Checkout

Price	Computer
$799	*Indigo* iMac: 350-MHz PowerPC G3, 64 MB RAM, 7-GB drive
$999	*Indigo, Ruby* iMac DV: 400-MHz PowerPC G3, 64 MB RAM, 10-GB drive
$1299	*Indigo, Ruby, Sage* iMac DV+: 450-MHz PowerPC G3, 64 MB RAM, 20-GB drive
$1499	*Graphite, Snow* iMac Special Edition: 500-MHz PowerPC G3, 128 MB RAM, 30-GB drive
$1599	Power Mac G4: Single 400-MHz PowerPC G4, 64 MB RAM, 20-GB drive
$1799	Power Mac G4Cube: 450-MHz PowerPC G4, 64 MB RAM, 20-GB drive
$2299	Power Mac G4 Cube: 500-MHz PowerPC G4, 128 MB RAM, 30-GB drive
$2499	Power Mac G4: Dual 450-MHz PowerPC G4, 128 MB RAM, 30-GB drive
$3499	Power Mac G4: Dual 500-MHz PowerPC G4, 256 MB RAM, 40-GB drive

Monitors

$499	17" Studio Display
$999	15" flat-panel Apple Studio Display
$3999	22" Apple Cinema Display

Mouse/Keyboards

$59	Apple Pro Mouse
$59	Apple Pro Keyboard

(Apple Pro Mouse and Keyboard are standard on new computers)

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OUTSPOKEN

Here's what other people are saying about Apple

COMPILED BY JIM WORKMAN

"But just try swapping out some externally powered USB devices, and you're almost guaranteed to get a system crash. And another thing about plug and play: Doesn't the 'U' in USB stand for 'Universal?' So why doesn't my Mac come with a universal driver, one that at least can run a USB input device like a joystick without specific drivers? Buttons are buttons. Why do I need a specific driver to program the buttons on my input device? I'll give a big, wet kiss to the first person out there to write a universal USB driver so that I can hook up a driving wheel."
—*"Talkin' Smack: The USB Rant,"* **David Nagel**, *creativemac.com June 7, 2000.*

"I think that Steve (Jobs) is a pretty complex guy, so you can't break it down into either ego matters or simply a drive to change the world. He does have a strong emotional attachment to Apple, and also probably loves the idea that it needed him to turn the ship around. As for the money, since his Pixar stake is so high, he didn't need it from Apple at first, and then it just seemed a reasonable payoff to a CEO who brought the stock up so much."
—**Steve Levy**, *author of Insanely Great: The Life and Times of Macintosh, the Computer that Changed Everything, on Steve Jobs and what motivates him. MacCreator interview, http://maccreator.com, July 12, 2000.*

"To their credit (sort of), Apple seems to be the most resilient company stepping on so many toes. They are called out publicly when any of their actions seem questionable, to which Apple usually answers with a thunderous silence. Apple forced closures of computer companies and divisions thereof, i.e., Power Computing, Starmax (Motorola), and SuperMac (Umax) clones. They have bullied Apple resellers, and most recently, closed down some 6% of authorized service providers. Apple has closed Web sites like Mac Cards and threatened others. They have left some hardware and software companies feeling as if they cannot keep up with the unorthodox changes to their hardware and OS, so they stop developing their products for the platform. This is the negative side to Apple. How can such a company have so much success? I believe it is the way they toss around their sophomoric, fun attitude, which guises their bullish side that no one can tell them different."
—*"Apple Turns Thumb Screws,"* **Macinsteins Daily Mac News**, *June 28, 2000.*

"And now that Apple is sitting pretty again, they're shutting many of them (Web sites) down. Why? Well, some don't represent the company in exactly the manner they like to be represented. Some spread rumors that can actually damage the company. Some compete with features of Apple's own site. We all want www.apple.com to get a lot of page views, right? The more people who visit, the better Apple looks. So can we really complain when Apple closes down a site that pulls viewers away from Apple's own site? No. We all want Apple to sell a lot of computers. So can we really complain when Apple cuts off relations with companies that sell used or refurbished computers, forcing at least some of their customers to purchase new Apple machines instead? No."
—*"Steve Jobs is Not Your Friend" by* **Kirk Hiner**, *Applelinks.com, July 11, 2000.*

"There are preliminary discussions of a three-way merger between Disney, Apple and Pixar, sources revealed over the weekend. Apple/Pixar's Chief Executive Steve Jobs 'may leverage the computer giant and tech-studio to catapult himself to the chairmanship of Disney,' one insider close to the action told the Drudge Report. 'Both companies would be divisions of Disney, with Steve being president of both, as well as chairman of Walt Disney Co. . . . Steve will not sell Pixar without Apple,' said one company source who demanded anonymity. 'Steve will not leave Apple for Disney. He wants Disney to take both.'"
—**Matt Drudge**, *reporting on a potential Apple-Disney merger. "The Drudge Report," July 12, 2000.*

"I thought that Atari was one of the most important companies in the world, and it was an honor to be close to them. I thought that they would be, in the arcade game business, what Microsoft is now."
—**Steve Wozniak** *reminiscing about Atari and his contribution to the game market with the revolutionary BREAKOUT game. Welcome to Woz.org, http://www.woz.com/, July 12, 2000.*

> "We didn't have to break up IBM. They were very professional about the situation and changed their (corporate) behavior; I have yet to see that from Microsoft. They show no remorse, so structural remedies are the only answer. Microsoft has brought that on themselves."
> —*Sun Microsystems CEO* **Scott McNealy** *at the JavaOne Conference commenting upon Microsoft's antitrust case, June 6, 2000.*

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in the enemy camp

RICHARD K. HALLMARK, PH.D.

they keep going and going...

When I first unpacked my trusty Power Macintosh 7600 almost four years ago, it sported a 132-Mhz processor and a 1.2-GB hard disk drive. Over the intervening years, I have upgraded this machine several times.

One particularly useful feature of the 7600 (and several other models) is dual SCSI busses. This has allowed me to attach a large number of external devices and still have room for internal expansion. At the present time, I have six external devices: a scanner, a Zip drive, a 270-MB SyQuest drive, a tape backup, a CD recorder, and an external 4.5-GB disk drive.

While the users know that they're extremely slow by contemporary standards, they are still getting the job done.

I am currently on my third processor. I replaced the original 132-Mhz processor a couple of years ago with an Apple 233-Mhz processor (a discontinued model that was very cheap at the time) and earlier this year with a third-party 400-Mhz G3. More recently, I added an Ultra ATA 33 card that allows me to use an inexpensive 20-GB hard disk drive that is about twice as fast as any of the SCSI drives I had been using.

Other recent additions have included a 10/100 Ethernet card and a dual-port USB card. The biggest problem I now see is that I am out of PCI card slots. If I need to add anything more, I may need to switch over to an old 9500 (which has more PCI slots) that I recently acquired. That machine will be replacing a Quadra 840AV that my spouse uses for word processing, email (she uses AOL 3 because 4 is intolerably slow to load), and a database program for her Mary Kay business that runs on an equally ancient, Orange Micro 486 DOS card (she gets my old Apple Pentium 100 DOS card for that software).

jurassic mac

I frequently visit client sites where daily use of unmodified vintage machines is commonplace. Among the more prevalent ones I encounter are Power Macintosh/Performa 61xx series machines. The most repeated problem I find with this vintage hardware is the need to replace the PRAM battery. While the users know that they're extremely slow by contemporary standards, they are still getting the job done.

The most remarkable utilization of ancient hardware I have seen to date was a company that uses a bank of Macintosh SE30s to run vinyl-cutting machines in a production facility! This site took top billing when another business retired its last Macintosh Plus last year (they now use a Performa 6116).

On a few occasions, I have used an old Macintosh SE (with a 16-Mhz 68030 upgrade card) to run a MIDI keyboard for playback of music for our church. I used a more modern machine for data entry, but the old SE is far more portable and handles playback just fine.

The Power Macintosh 6100 series is particularly popular for Macintosh-based Web servers. They take up very little space compared to other models and don't include things like fancy video that is totally irrelevant to Web serving.

to upgrade or not to upgrade

The point of all this is that Macintoshes have remarkable longevity. Part of the reason is the fact that the Macintosh was designed in the beginning to support a graphical user interface. If you look at an original Macintosh from 1984, it is slow and clunky. If you stop and think about it, however, you will realize that this machine accomplished some spectacular feats with 128 KB of RAM (and that includes video RAM), an 8-Mhz processor, and a 400-KB floppy disk drive.

The Quadra 840AV my spouse has been using is almost seven years old. It still works. She runs System 8.1 and Microsoft Word 6 (she used MS Word 97 for Windows in a previous job, so she prefers Word 6 to Word 5.1). The major problem is not program performance, but program launch time. Once they load, Word 6 and AOL 3 work fine; it just takes forever to launch these programs.

In a way, this longevity presents a bit of a

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JOHN HALBIG

mac os x—better and beta

While many people view with dismay the schedule sleight of hand for OS X that Steve Jobs and Apple didn't quite pull off (the whole point of sleight of hand is for people NOT to notice, after all), I must admit that I find it to be the only sane approach to what is the biggest change to the Mac platform since they switched from the venerable 68K based processor to the PowerPC. Bigger, in fact: The miracle of the switch from what was one platform to another with a complete absence of change beyond the increase in speed. Mac OS X's changes are immediately obvious in almost every way.

Most computer users that I know who aren't techies generally stick with the OS they received with the machine until something they add breaks or some other problem occurs.

Pundits, who have only moderately good memories, were quick to point out that it was supposed to be a final release this summer, not the public beta it is now declared to be. But the main problem with "final releases" is that serious usability problems are quickly condemned, while "betas" almost always are excused with the obvious rejoinder, "Well, what did you expect...it's beta software."

test pilots

One thing an extended beta period accomplishes: the now-famous Aqua interface can get the real-world shakedown it desperately needs. Developers who use the new paradigm like it immediately, hate it and grow to love it, or hate it as being too limiting for power users. The last is particularly interesting, as the OS will have a complete UNIX command line interface based on BSD—something that delights a lot of power users.

The only problem I see is that it's unlikely that the most important group of users to Apple, novice computer users, will experience the new interface. They aren't likely to be buying beta software of any kind, much less system software. Most computer users that I know who aren't techies generally stick with the OS they received with the machine until something they add breaks or some other problem occurs. Since the new OS won't ship on Macs until January of 2001, this important sub-group won't have a chance to complain.

This brings up an interesting problem for Apple: How will they handle updates to Mac OS X? Right now, the current OS is 9.0.4 . . . somehow, OS X.0.1 just doesn't look right.

Oh, and a note to long-time users of the Mac OS—remember when control panels were actually contained in a window that changed panels as you clicked on various Control Panel extensions? Those days are back in the form of the System Preferences window. At least the window can resize based on the preference item you select.

developing issues

The increasing pace for development of applications for the new OS is finally starting to put many at ease as far as the eventual adoption of their favorite application for the new OS (such as Microsoft Office). Some have already released early development versions.

Since the OS is still beta, application companies are suddenly automatically protected by the same "it's only beta" umbrella, allowing them to address the same interface issues that Apple has to grapple with, along with deciding what new functionality to add that only OS X can give them. Just the addition of OS "services" can change the way people think of a program's feature set—why add spell checking separately as a feature to every program (each with a different approach, dictionary, and interface) when you can have a single spell checking service of your choice that will work everywhere . . . even in the Finder?

The biggest downside here is that suddenly there are fewer ways you can blame the operating system for your problems. Fewer features mean less complex code, and protected memory means that you can't blame someone else for bringing you down in a crash. In the last two weeks, I've only had one application crash repeatedly: Internet Explorer. On the plus side, since it doesn't touch

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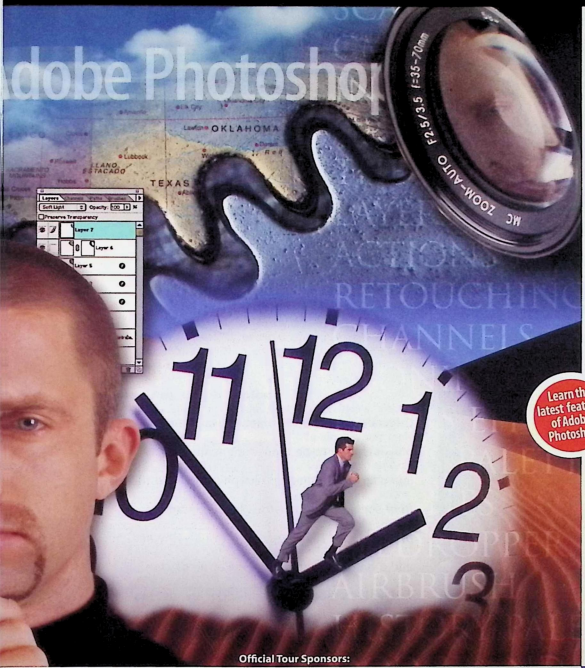

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Originally, "*Mac Today* Graphics Hot Tips" was only intended to be a one-time feature that was jam-packed with the best graphics tips and tricks from some of the industries leading graphics professionals. Then it occurred to us—why not add a hot tips column to every issue of *Mac Today?* Let's face it, tips and tricks are just too much fun for just one issue a year. Besides, there were so many tips and tricks that we wanted to share that no matter how much jam-packing we did, we couldn't get all of them to fit into just one feature. So here it is, the first installment of "*Mac Today's Graphics Hot Tips*" where we'll share some of the hottest tips for some of the coolest software applications in the design industry.

Adobe Illustrator Tips

By Pete Bauer

Color space

Illustrator 9's documents are either CMYK or RGB—not both. While you're working, you can create an object in either color space, but Illustrator will automatically convert the object to match the document's color mode. Grayscale is the exception—it can exist peacefully in either color mode.

Spot colors

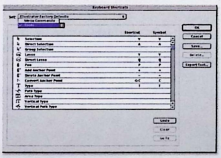
Adding spot colors usually increases your printing costs, but they can actually reduce your expenses. Consider using a spot color in conjunction with black ink as a duotone, or simply add a splash of color to a logo or to a specific area of a grayscale image.

Shades of gray

The Illustrator Color palette offers you only 100 different shades of gray. Rather than working in percentages, take advantage of all 256 grayscale values by entering equal numbers for the three RGB sliders. You can then switch back to Grayscale and see a fractional percentage.

Assigning key combinations

Command-Option-Shift-K opens the Keyboard Shortcuts dialog box in Illustrator 9. You can assign virtually any key combination to virtually any tool or menu command. Customize! You can export the list and print it 'till you've got it down pat. Don't forget to leave the F-keys for your actions.



GoLive Tips

By Larry Becker

Saving space

You can have super quick access to palettes by opening them and dragging them off the side of your screen. This turns the palettes into a small button that springs back to full size with just one click.

Search and replace

Take full advantage of the search and replace capabilities of GoLive. As often as phone numbers change, I frequently search and replace a phone number throughout a client's entire site. By searching multiple pages at once, I can achieve this in a matter of a minute or two.

Fast hyperlinks

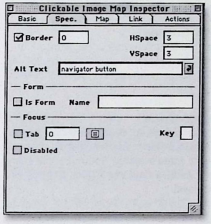
Holding down the Command key then clicking on a picture or highlighted text and dragging it to a page in the site window (point & shoot) is the fastest way to create hyperlinks in GoLive.

Keyword list

When you have a word selected from the body of your Web page, Command-K adds it to the keyword list.

Image Inspector, tab two

There are lots of important settings under the second tab of the image inspector. When you have a graphic (or image map) selected on your page, click on the second tab to (1) adjust the width of the border around the graphic, (2) place an invisible margin around your graphic with the horizontal and vertical space options, or (3) name your graphic so that the name you want shows up before the graphic appears (if you don't, the word image appears there instead).



FreeHand Tips

By Rick Tracewell and Bill Dussinger

Templates

Save often-used preferences and settings, such as Styles, Colors, and Measurements, in a template, and use the template to begin each new project.

Deselect

To quickly deselect an object, hit the Tab key.

Be symmetrical

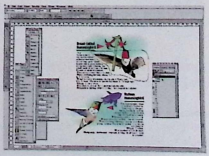
To draw a symmetrical image, draw half of the object, Marquee select (all points should be active), and use the Mirror tool with a Shift key to snap it to point.

Line constraints

The Option key will constrain the Knife tool and the FreeHand tool to straight lines.

Runaround

To run text around an object, draw with the FreeHand tool around the object. Fill with "none" and stroke with "none." Make sure Shape is above Text and select Run Around Selection in the Text menu.



QuarkXPress Tips

By David Creamer

Keep that monitor clear

Is your monitor crowded from keeping all those palettes open? Can't afford a second monitor? No problem. With a flick of your wrist, you can call up the palette you need, do your work, and then hide it again. The most important commands are F10 to show/hide the Document Layout palette, F11 to show/hide the Style Sheets palette, and F12 to show/hide the Colors palette. (By the way, if you can afford it, a smaller, second monitor is a great place to store the palettes for many publishing programs.)

Hide guides/snap to guides

Set your Guide preferences (Edit› Preferences...› Guides) to Front. Then use F7 to hide/show the guides. If you need the guides showing, but don't want to snap to them, use Shift-F7 to turn off/on Snap to Guides.

Bring to front/send to back

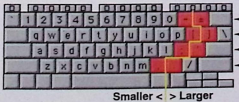
Stop wasting time using the menus to send items to and fro. Start using F5 to bring items to the front and Shift-F5 to send them to the back. But wait, there's more: Option-F5 will bring an item forward one item-level at a time and Option-Shift-F5 will send it backward one item-level.

K is for dead

You can delete (kill) an item at any time, no matter which tool you have selected, by pressing Command-K. But whatever you do, NEVER press Command-Option-Shift-K!

Type formatting shortcuts

Starting at the bottom of the keyboard, press the keys indicated along with Command-Shift or Command-Option-Shift keys. Watch your Measurements Palette to see the changes. The comma and period keys make type size smaller or larger by one menu size or one point at a time. The semicolon and quote keys make the line spacing (leading) smaller or larger by one point or one-tenth of a point. The open and close brackets make the kerning or tracking (depending on how type is selected) smaller by ten steps or one step. (A step is 1/200 of an em space.) The hyphen and equal sign move baseline shift up or down by one point (Command-Option-Shift only).

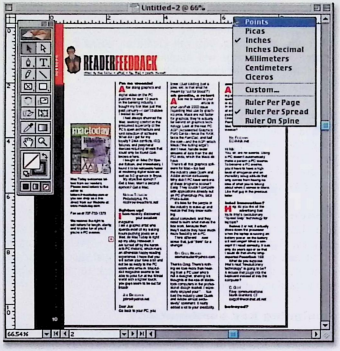


InDesign 1.5 Tips

By Scott Kelby

Ruler unit quick change

To quickly change your documents unit of measurement (i.e., inches, points, picas, etc.), hold the Control key and click-and-hold on any ruler. A pop-up menu will appear and you can choose your desired unit of measurement from it.

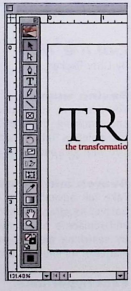


Visually scaling type

If you'd prefer to visually scale your type, rather than trying to input numbers, you can easily do that by switching to the Scale tool. With the Scale tool, select the frame that you want to scale and drag a corner upward. As you drag, changing the size of the frame, the size (scale) of your type will change right along with it.

Your InDesign Tool palette—your way

If you're coming over to InDesign from QuarkXPress, you might find it easier to make the transition if you change InDesign's two-column Toolbar to look like Quarks long single column Toolbar. To do that, press Command-K to bring up the General Preferences dialog box. At the bottom of the dialog, under General, under Tools palette, choose Single Column, and then click OK. If you're coming over from Microsoft Word, try choosing Single Row for a more familiar Toolbar across the top. If you just want to try out these new palette configurations temporarily (rather than setting them as a preference), click the first Zoom box from the left at the upper right-hand corner of the Tool palette. Click again to toggle through the different Tool palette layouts.

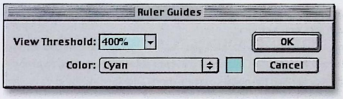


Rotate and duplicate

When you're rotating or scaling any object, if you press the Option key after you've started rotating (or scaling), InDesign will automatically make a duplicate of your object, rather than just rotating or scaling the original. Pretty handy!

Guides: Now you see them...

In InDesign, you can set individual guides so that they only appear at certain magnifications. For example, you can configure it so you only see the guide when you're zoomed in to at least a 400% magnification. That way, when you're viewing your whole page on screen, you don't see the guide at all. When you zoom in to 400%, perhaps to tweak your type, suddenly it appears. To do this, drag out a ruler guide (from either the top or side ruler) then Control-click directly on the ruler and choose Ruler Guides from the pop-up menu that appears. From the Threshold pop-up menu in the Rulers dialog box, choose the magnification at which you want to see your guide.



Photoshop Tips

By Scott Kelby

Changing measurements

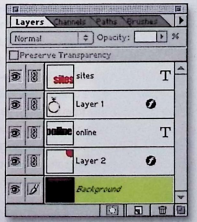
If you want a quick way to change your unit of measurement used in your rulers (from pixels to inches, points, cm, etc.), just double-click anywhere on Photoshop's rulers. This brings up the Units and Rulers preferences dialog where you can choose your desired unit of measurement from the Ruler Units pop-up menu.

Jumping layers

You can jump to any layer in your document without going to the Layers palette. Just get the Move tool, hold the Command key, and click on an object on a layer in your image that you want and you'll instantly jump to that layer.

Centering layers

You can quickly center your layers within your document by clicking on the Background layer. Then, in the Layers palette, link the layers together that you want centered by clicking in the center column beside each layer. Then, go under the Layer menu, under Align Linked, and choose Horizontal Center.



Navigation shortcuts

To view your image at 100% size, double-click on the Magnifying Glass tool. To view your image at its largest size, but keeping the entire image in your monitor's window, double-click on the Grabber Hand tool.

Removing effects

To instantly remove a Layer Effects from any layer, hold the Option key and double-click directly on the little "ƒ" that appears to the right of the layer's name.

Removing layers

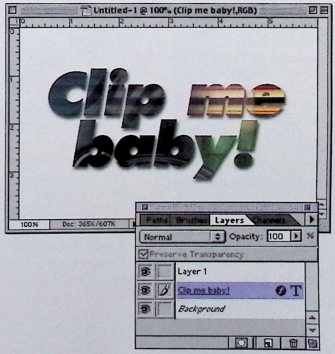
To quickly delete any layer, click on the layer, then Option-click on the trash can.

Dialog recall

To bring up the dialog box for the layer filter you applied, press Shift-Command-F.

Clipping groups

To put an image inside of type, follow these steps:
(a) Open a new document and use the Type tool to create some type.
(b) Open an image that you want to appear inside of your type.
(c) Using the Move tool, drag this image on top of the document containing your type.
(d) Press Command-G to put your image inside the type. You can reposition your image within the type by clicking and dragging with the Move tool.
(e) Last, click on the Type layer, then go under the Layer menu, under Effects, and choose Drop Shadow to complete this effect called a Clipping Group. Note: To ungroup the type and image, press Shift-Command-G. mt



Adobe releases new updated Photoshop plug-in for G4 users

Now that Apple has just announced its multiprocessor G4s, it didn't take Adobe long to get into the mix as they have just announced a new free update to their *Photoshop 5.5 Velocity Engine* plug-in for G4s .

This updated plug-in enables Adobe Photoshop users who are using Power Mac G4s or the new multiprocessor G4 machines to resolve potential problems using Photoshop 5.5 with Mac OS 8.6 or 9.0, including problems using the Distort filters on RGB or LAB mode images. It also fixes problems that may occur when using the Median and Lighting Effects filters on small selections and problems that may occur during color conversions. It also improves the speed of many operations.

To download the free updated plug-in, drop by www.adobe.com/support/downloads/85ee.htm.

Free plug-in lets you search for stock from within Photoshop

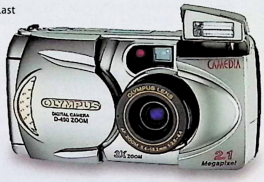
Random Eye has introduced a new plug-in called *ImageGrabber,* which enables you to search the major global stock photo agencies for the image(s) you need (by keyword search) and brings thumbnails of the results directly to you from within Adobe Photoshop. Not only that, you can purchase and download the images as well. To download the plug-in, visit www.randomeye.com. mt

GRAPHICSNEWS

What's happening on the Macintosh Graphics scene

BY SCOTT KELBY

Olympus 2-megapixel digital camera breaks price barrier



My friends, these are wonderful times we live in. Last year the big news was that 2-megapixel cameras had finally broken the $1,000 barrier. Finally, you could get a high-resolution camera at an affordable price. Well, the news just keeps getting better and better. Olympus just broke the $500 barrier for a 2-megapixel digital camera. Their new *D-490 Zoom* 2.11 megapixel point-and-shoot digital camera sneaks under the wire at $499 list.

The D-490 is based on Olympus' popular D-460 Zoom camera, and it comes with a 3X optical zoom lens, a 2X digital telephoto, and a five-mode pop-up intelligent flash. It also comes standard with an 8-MB removable SmartMedia™ card. Another nice feature of this camera (which is starting to become more and more common in digital cameras) is the ability to create short QuickTime videos, even though it's a still camera. For more information, visit www.olympusamerica.com/.

UMAX shipping new FireWire scanners

UMAX now has two FireWire scanners for the Mac market—the *PowerLook 1100,* which is a professional-level desktop scanner, and the new UMAX *Astra 6400,* which is the first consumer-level FireWire desktop scanner. Incidentally, the main benefit of using a FireWire scanner or a SCSI scanner is sheer speed—FireWire scanners are about twice as fast as their SCSI counterparts.

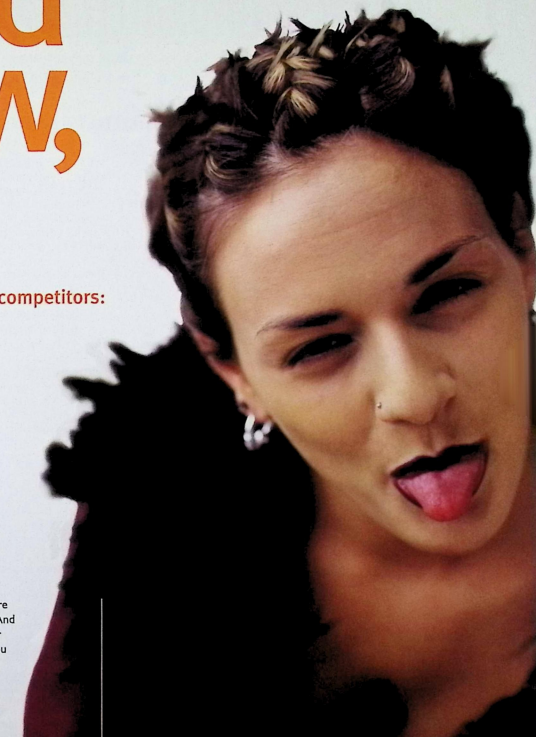
The PowerLook 1100 is a single-pass color 1200 x 2400 dpi (ppi), 3.4 DMax scanner that lets you scan reflectives, transparencies, and slides. You can choose different software bundles, including their "Pro Design Mac" kit, which comes with the Magic Scan scanning software plug-in, Binuscan Photo Perfect color correction and separation plug-in, a redemption coupon for a full version of Adobe Photoshop 5.5, Canto Cumulus 5 Media Asset Management software, and ScanSoft Omni Page OCR software.

There's also a "Design Mac" bundle that includes the same software with the exception of the Canto Cumulus Media Asset Management software. There are other software bundles, as well, and depending on the bundle you choose, the scanner ranges in price from around $999 to around $1,399.

UMAX's consumer-level FireWire scanner, the Astra 6400 and the 6450 (which comes with a transparency adapter), are 600 x1200 dpi (ppi) color scanners and range in price from $249 to $299. Both come with Adobe Photoshop LE and OmniPage OCR software. What's the DMax you ask? It doesn't appear in the scanners spec sheet. Hey, that's why it's a consumer-level unit. Visit www.umax.com for more info. mt

And now,

a brief message to our competitors:



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THE DIGITAL CAMERA

by Jim Patterson

short digital takes

Just after I poo-pooed the new Nikon 990's movie feature in a recent review for another publication, my daughter announced her engagement and started making wedding plans from Singapore. She wants to be married on Florida's West Coast, by the water, and immediately began emailing her mother questions about locations, etc.

Suddenly, the Nikon's little 40-second QuickTime movie came in handy. The wedding chapel on Captiva Island? How 'bout a walk-through in live color and motion? The 990 won't replace a good camcorder, but what a sweet feature to have with an engaged daughter in the Far East.

taking pictures abroad

And speaking of the Far East, there are digital still cameras galore on store shelves but not that many in the street. In cherry blossom-happy Kyoto, Japan, I was constantly being questioned by photographers about my Nikon 950. What fun to be able to show them the results instantly.

In Beijing, surly Chinese became all smiles when they got to view themselves in the Nikon's LCD. I was shadowed in the Forbidden City by a quartet of people who were peering over my shoulder with every exposure. Chinese counterspies? Nope. Just curious photographers with digital envy.

When I took a photo of a street musician, he seemed unhappy, as did his audience. Then I displayed the result and received a polite round of applause from the musician and the crowd.

put that in your pocket

Canon's Pocket-Powershot line of digital cameras has progressed to the 3.14mp S20, and all in a remarkably small box. Now, the box gets smaller with the forthcoming Digital Elph S100. Based on the conventional APS Elph body, this 1.92mp digital camera with zoom lens weighs in at only 7.4 ounces. Truly, a shirt pocket digital!

all-in-one

Fuji has always marched to a slightly different drumbeat in its approach to digital still cameras. Now, it's coming out with a little combination digital still, camcorder, MP3 player in a package about the same size as a conventional disk player. Makes me wonder what kind of battery consumption a little beast like this will have.

make it wider

With CCD resolution now at 3.x megapixels and heading higher, it seems time to me for manufacturers to concentrate on improvements other than resolution. Oh sure, resolution sells. But buyers of SLR digital cameras are still getting short-changed by CCDs smaller than the coverage area of their conventional lenses.

This means that a normal 50mm lens really functions as a medium telephoto, and to get a truly wide-angle view (say 24mm), you have to buy an ultrawide and very expensive lens in the 17mm range.

how long can you hold it?

Videographers have long been concerned with CCD burnout from exposing the sensor to a bright light source: a sunrise, for instance. Now the Nikon CP990 has a B (bulb) setting in its manual exposure mode, which allows time exposures for as long as the shutter release button is held down (up to 60 seconds). I'll use the B setting for long night exposures but wonder about the CCD effect from ultra-long exposure to a bright light source.

With a $1,000 camera, I won't conduct any experiments. The B setting is a good thing, but even on the sturdiest tripod, holding down the shutter release without camera movement is a difficult trick. A cable release using the camera's USB port is mentioned in the CP990 user manual but isn't available yet. A T (time) setting, wherein the shutter opens with one poke of the release and closes with the second, seems a wiser approach, but there is a danger of forgetting the shutter is open. Regardless, exposures made with the B setting should help NiMH battery sales.

you paid how much for that?

At last, a true case of sublime to ridiculous. Palm Pilot owners still have to wait for their Kodak digital camera attachment, but Handspring Visor owners now have the Eyemodule to spend (waste?) $150 on. The Eyemodule is a camera attachment that hooks into your Visor, loads its own software, and takes photos in three coarse resolutions: 320 x 240 black-and-white or color and 160 x 120 black-and-white.

For your $150, you'll get a tiny little fixed-focus lens that makes pixelated, out-of-focus photos. Depending upon your Visor's available memory, you can make up to 25 of these "high-resolution" images in RGB and hot synch them to your desktop computer where they'll no doubt look even worse on a big monitor.

Early reports say the Eyemodule is also an energy gobbler, which sort of defeats the purpose of Palms and Visors that seem to run forever on a pair of AAAs. Still, like the early Casio cameras of six years ago, the Eyemodule is a harbinger of better things to come. MT

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GRAPHICS WEBWATCH

Our never-ending search for the coolest graphics-related Web sites for Macintosh designers

BY SUZANNE WILLIAMS

We're always on the lookout for graphics-related Web sites that feature online tutorials, downloadable clip art and fonts, or graphics news and reviews. We also include commercial sites that offer stock photography, fonts, plug-ins, etc. Here's this issue's look at some of the best graphics sites out there. Feel free to send in your suggestions for the "Graphics Web Watch" to *webwatch@mactoday.com.*

US Creative

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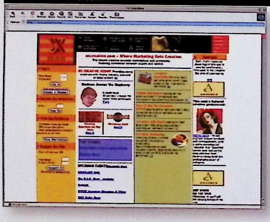

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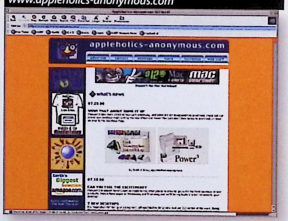
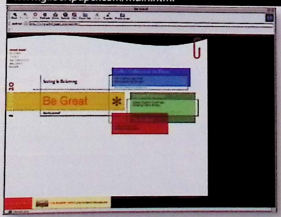
www.appleholics-anonymous.com



Providing not only Macintosh Web graphics and badges but they also have a tremendous original collection of desktop pictures, augmented by reader-contributed desktops, and more.

Gilbert Papers

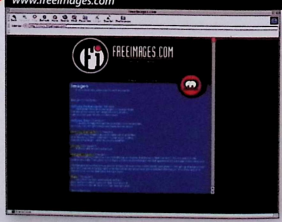
www.gilbertpaper.com/main.html



Great for not only checking out new paper but they also give away free samples. Find information on paper, the industry, and watermarks. Be sure to check out the Gilbert Diner for added fun.

Free Images

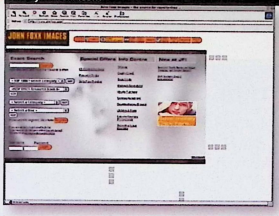
www.freeimages.com



Just what it says—FREE images: antique backgrounds, autumn leaves, arrows, bullets, even faux fur. Free for the downloadin'.

John Foxx

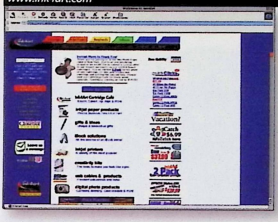
www.johnfoxx.com



Maintaining their reputation for original stylish imagery, John Foxx has it all here on the Web. More than 15,000 images listed, all royalty-free and model released.

Ink4Art

www.ink4art.com



A safe, insured site for buying ink for your desktop printers. Also sells paper products, cables, gifts and other items.

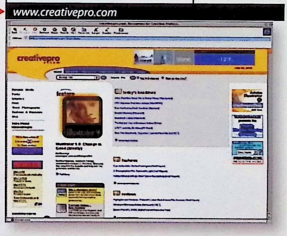
Archive Photos

www.archivephotos .com

Archive Photos can also be accessed on the Web as Archive Films. This site provides access to tons of older films or photos that you thought could only be accessed somewhere in government archives.

CreativePro

www.creativepro.com



A designer's resource to features, reviews and how-to's. Contains a listing of the most recent updates and a calendar of events for important design-related events.

spotlight on

MacMerc

www.macmerc.com

A low-hype Macintosh prepress news site and a resource for the advertising and publishing community. Also has a user-run email forum for all to participate in. mt

ADOBE PHOTOSHOP TECHNIQUES

by

Peter Bauer

finally, a use for the selective color command

Now and then we need to change the color of an object in an image. Rather than slapping a coat of paint on the monitor for Art Director approval, we can simply push and pull a few sliders to get the look we want. Let's start with a rather easy and obvious example.

On your Photoshop 5.5 CD, you'll find a folder called "Stock Art." Within that folder is another folder containing a large number of high-quality sample images. (Make sure that you read the "License Agreement" before using these images for your own nefarious purposes.) Our first victim will be that poor, unsuspecting parrot Polly. Found in image «ALI_069.jpg», we'll turn her into a bird of a different color with a couple of simple clicks.

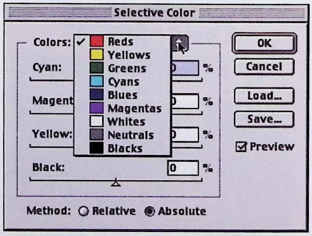
Let's suppose that the Evil Art Director has just sauntered into our tiny little basement cubicle and announced imperiously: "The bird's the wrong color! Give me a green parrot, or I'll have your job!"

Naturally, the first inclination is to offer to indeed give him or her that job or at least trade for a day. However, the rent is due, baby needs new shoes, and winter is coming, so we meekly agree to find a stock photo of a green parrot.

But oh no! That's not good enough for the Evil Art Director! This project is already over budget! What to do? What to do? Never fear! To the rescue rides that little-known hero we call Selective Color!

"Who?" you ask. "Never heard of him." But of course you have! You slide right past him every time you use the menu commands Invert, Equalize, Threshold, or Variations. You don't even glance at him when choosing Levels, Curves, or Color Balance. Yet, there he is, right under Image› Adjust with all the rest.

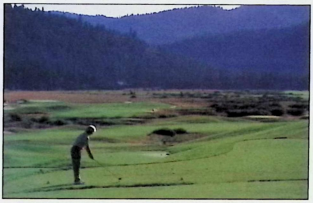
Selective color correction is used with high-end drum scanners and some separations programs. Adobe has implemented it within Photoshop for making final color corrections to CMYK proofs. But it can be used for much more. Take a look at the dialog box.



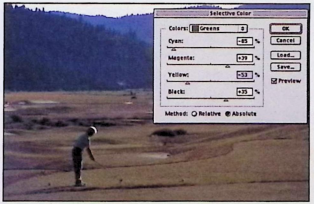
Note that in addition to the three additive colors (red, green, and blue) and the three subtractive colors (cyan, magenta, and yellow), Selective Color allows you to adjust the values of the Whites, Neutrals, and Blacks. Also, check out the two buttons at the bottom: Relative and Absolute. Relative adds or subtracts according to the original value of a color and works on all four CMYK colors. Absolute, on the other hand, gives you precise control of the real values of the colors.

Let's change Polly's tune. Decreasing the amount of magenta while maximizing the cyan and yellow gives us a hugely bright-green parrot, sure to please the Evil Art Director.

But what about images that aren't so cut-and-dried? Let's take a look at ‹OAD_005.jpg› from the folder mentioned above.



Looks like a beautiful golf course in a lovely setting. But what if we want to dramatize the lack of recent rainfall? Presto-chango, push a couple of sliders and there it is!



Notice that the distant trees, sky, mountains, and the golfer himself are unchanged, even though no selection was made. Selective Color works only on areas where the target color is present.

Selective Color also gives you virtually unlimited control over pseudo-duotone images. Another of our Stock Art images ‹YOF_077.jpg› was changed from grayscale to RGB for this example. Simply adjusting the Neutrals with Selective Color gives us a fine pseudo-duotone image. With additional adjustments of Whites and Blacks, absolute mastery of the duotone effect is at your fingertips.

Selective Color is also an alternative way to balance images for, say, correct skin tones. (Work with the Reds first when correcting skin tones.) And there is no finer way to take the "muddiness" out of shadows in a CMYK print. Simply reduce the three subtractive color elements in the Blacks, and increase the black proportionately. Don't forget that a portion of an image can be isolated with a mask or selection prior to employing Selective Color.

Whether a large adjustment, such as changing the paint job on an automobile, or a subtle change comparable to tweaking your tones as you would with Curves, Selective Color deserves a chance. Give it a try on your next color correction job or artistic endeavor. mt

Peter J. Bauer is an Adobe® Certified Expert in Photoshop based in Columbus, Ohio. When not writing or manning the Help Desk for the National Association of Photoshop Professionals, Pete's consulting work helps various clients and companies produce computer graphics faster and more efficiently. Contact him at peterbauer@columbus.rr.com.

ADOBE ILLUSTRATOR TECHNIQUES

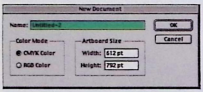
by

David Creamer

selecting and creating colors

Selecting color correctly is one of the most important things you can do in Illustrator (or any art or publishing program!) to avoid being surprised when you view your printed job or view your work in a Web browser. In this article, we will review the basics of working with color. Remember, although we are dealing with Illustrator, the same principles apply for any publishing program.

If you are using Illustrator 9, you have to make a choice as to which color mode you want to use as soon as you make a new document. The two choices are CMYK and RGB, as shown below.

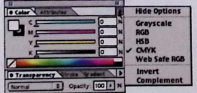


Typically, if your job is meant for print, select CMYK (also known as process color or 4/C); if your job is meant for the Web or on screen, select RGB. If you are using Illustrator 8, you won't see this dialog box, but don't worry, you can create colors in either mode as you make them.

the color palette

The easiest place to create a new, one-time-use color is in the Color palette. Simply select the color mode you want and type in the color specs. For example, a standard red in CMYK would be C=0, M=100, Y=100, and K=0.

If your job is for the screen, you can choose RGB, and if it is for the Web, you can choose Web Safe RGB (a smaller set of RGB colors). Of course, you can create a color in CMYK for onscreen use, but you will not get as many vibrant colors to choose from. Likewise, you can create a color in CMYK or (full-range) RGB for Web use, but you may get color dithering. (If you use graduated tints, you can't avoid dithering on the Web.)



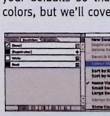
All of the Color modes let you select colors using the color bar along the bottom of the palette. This method is fine for RGB and Web-safe colors, but it is not appropriate for CMYK colors, since your monitor may not be calibrated to provide you accurate color. (We'll discuss the best way to select colors for printing when we discuss using color libraries.)

the swatch palette

A better way to create colors, especially if the same colors are going to be used throughout the document, is by using swatches. This is done with the Swatch palette shown below.

The first thing I do is to show my colors by name view. I like to create my own colors, but by default, Illustrator opens with a large number of colors; to get rid of them, choose the "Select All Unused" menu, then click on the trash can icon at the bottom right of the palette. You may still have some color left over, but you can delete them individually (they are used in patterns and styles). (You can edit your defaults so that you start up with only your desired colors, but we'll cover that another time.)

To create a new color, choose the "New Swatch..." menu or Option-click on the New Color icon just to the left of the trash can (on the Swatch palette). This will bring up the New Swatch dialog box.

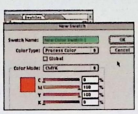


You should name the color with a unique name that will mean something to you a year from now or to another person working on the file.

The first option we'll cover is the color mode; these options are the same as in the Color palette.

A critical option is the Global check box. It seems

innocent enough, but it can be a big timesaver if you ever have to change your colors later. By creating a color in the Swatch palette, rather than the Color palette, and making the color a Global color, you can simply edit the swatch later, and every place the color was used in the document will change to the new color. Why the global check box is not selected by default, I'll never know. To me, the whole point of using swatches is to make them global.



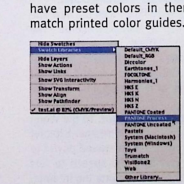
The Color Type should be either process or spot color. Use process if you plan on separating to the CMYK colors and spot if you plan on printing with Pantone colors or via silk screen (be careful with blending colors and using graduated tints).

Spot colors, including Pantone colors, are normally not meant to separate into CMYK during printing (although they can be converted to CMYK through the Filter>Colors>Convert to CMYK menu or during separation printing). If your job is meant for on-screen or the Web, the Color Type doesn't really matter that much.

If you plan on placing your graphic in a page layout program, such as PageMaker, QuarkXPress, or InDesign, and you want to use the same color in the layout program, you can keep the color as a spot color. The layout program will add it to the Color palette where it can be used throughout the document. In addition, you can change the color from a spot to a process color in the page layout program. (This same "trick" also works for Photoshop DCS2 files with spot color channels.)

swatch libraries

The best methods for selecting colors to use in Illustrator are the color libraries, which are accessed via the Window>Swatch Libraries menu. These libraries have preset colors in them and some are made to match printed color guides. You can drag your desired colors from the library to your Swatch palette for use in your documents; once there, you apply them like any other color.



If you are creating Web work, you can open the Web library, which contains the cross-platform Web system/browser colors. Remember that you don't have to only use the Web-safe colors for Web work, but you will get color dithering if you don't, and if you use blends or graduated tints, you will get dithering anyway. Another important thing to keep in mind is that most monitors are not calibrated, so the actual shade of the colors you see on your monitor may not be the same as your viewer's monitor.

If you are creating work for print, you have to choose between spot color libraries and process color libraries. In the US, most spot color printing is done with the Pantone Color Matching System. The Pantone Coated and the Pantone Uncoated libraries follow Pantone's printed color guides. (There is no difference between the Uncoated and Coated libraries in Illustrator—the coated and uncoated refers to the paper stock used on the guides. However, there may be a good deal of color difference in the printed piece due to greater ink absorption of uncoated paper.) The Pantone spot color guides should not be used to select colors for process printing.

If you are printing in process color (CMYK), you should have a CMYK color guide. The CMYK guides in Illustrator are Pantone Process, Focoltone, and Trumatch. I prefer the Pantone guide as it gives me 3000 process colors to choose from (CMYK printing can only print about 5000 colors). The Pantone Process Color guide is not meant to duplicate the colors in their spot color guides—it is for selecting process colors only. Nor should it be confused with the Pantone Spot-to-Process Color Guide—this guide is only to show how about 800 spot colors will look when converted to process.

The best thing about using a color guide for spot and process printing is that it doesn't matter if your monitor is exactly calibrated. The guide will show you exactly what the color will look like when printed. Of course, your color will vary due to paper differences and press variations, but it's still better than picking colors off of the monitor. Also, if a co-worker has the guide, you can tell them exactly what the color will look like by simply giving them the color number.

back to the color palette

After you've created your colors in the Swatch palette, you can make tints of them in the Color palette. This only works for spot colors and global process colors, but not for non-global process colors. After you make the tints, you can add them to the Swatch palette by dragging the tint from the Color palette to the Swatch palette. Better yet, if you later go back and edit the original color, the tints will update, too. mt

David Creamer is president of I.D.E.A.S., a publishing consulting and training company. An authorized Quark trainer since 1988 and an Apple Solution Experts member since 1990, he is also an Authorized Adobe Training Provider for Photoshop, InDesign, Illustrator, Acrobat, and PageMaker. For additional information, please visit www.ideasdtp.com. He can be reached at dcreamer@ideasdtp.com.

Cool tool lets you forward email

A shareware product called Mail Forward allows you to forward mail from up to 20 Microsoft Hotmail or standard POP email accounts to any email address. Mail Forward works by accessing your Microsoft Hotmail In Box or POP mailbox and forwarding each piece of mail through your SMTP mail server. As each message is successfully forwarded, it is cleared from the Hotmail In Box or POP mailbox.

The product is shareware and you'll need to fork over $12 after 30 days. To find out more, visit www164.pair.com/sspi/mailfwd_mac.html.

Software firewall available for DSL & Cable Modem equipped Mac users

DoorStop Personal Firewall is a software product that is intended to stop intruders to personal computers or networks when attached to the Web via a high-speed connection. Of particular interest is that Earthlink DSL subscribers may receive the $59 personal edition for free. For further information or to buy the software, visit www2.opendoor.com/doorstop/.

Anti-spam lowdown

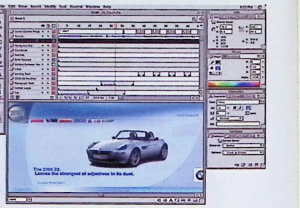
I ran across a site this week that answers those nagging questions from clients about eliminating spam. Spam (unsolicited bulk/junk email) has been legislated against in some states, and the US House of Representatives also recently sent a measure to the Senate to limit spam and make it easier to eliminate. If you aren't willing to wait for the government to save you from spammers, you might want to check out Aaron Williams' anti-spam Web site at www.doofus.org/spam/. While you won't get any graphics tips by dropping by, you will be amazed at all of the helpful anti-spam information and even lessons on how to track down spammers. mt

MACWEBNEWS

What's happening on the Mac Web design scene

BY LARRY BECKER

Macromedia Flash turns 5

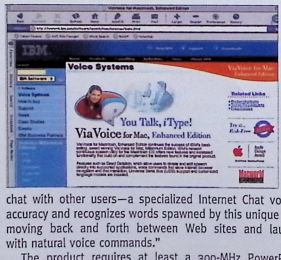


Macromedia has announced *Macromedia Flash 5*, the professional standard for producing high-impact Web experiences. According to Macromedia, Flash 5 provides an accessible authoring experience that will enable both designers and developers to more easily create next-generation Web applications.

Designers will immediately be comfortable working in Macromedia Flash 5 because of its familiar industry standard user interface, new creative tools, and seamless integration with Macromedia FreeHand and Fireworks. Macromedia Flash 5 application developers will benefit from ActionScript—a complete JavaScript-like language for creating interactivity—and support for XML data interchange. Professional design firms that need to produce high volumes of Macromedia Flash content will benefit from the tight integration with Macromedia Generator Developer Edition for automating Macromedia Flash production workflows for increased productivity.

Macromedia Flash 5 is immediately more accessible due to the newly redesigned user interface that simplifies the process of inspecting and editing Macromedia Flash content. A new Bézier pen tool in Macromedia Flash 5 complements the product's innovative natural drawing tools and enables traditional illustrators accustomed to technical drawing tools to easily work within the authoring environment. Macromedia FreeHand users will benefit from the ability to import native FreeHand files directly into Macromedia Flash, maintaining the design integrity of the file.

Macromedia Flash 5 is expected to ship in September of 2000. The product is available in a stand-alone version for $399 or as part of the Macromedia Flash 5/FreeHand 9 Studio for $599. For more information on Macromedia Flash 5 and a comprehensive feature tour, visit the Web site at www.macromedia.com/go/flashpr.

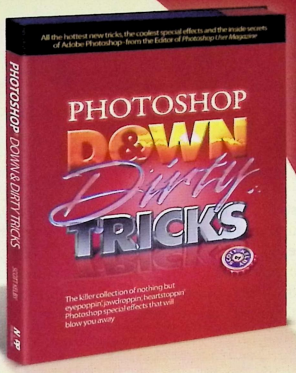


ViaVoice for Mac supports Web tasks

According to IBM—with the new *ViaVoice for Mac, Enhanced Edition*—you can now "Speak into such popular applications as AppleWorks, Microsoft Word, Outlook Express and Internet Explorer and immediately see the results.

The ability to speak 'to the World Wide Web' through Internet Explorer can provide the unfettered power to chat with other users—a specialized Internet Chat vocabulary increases the speech to text accuracy and recognizes words spawned by this unique crowd. Users can navigate the Internet, moving back and forth between Web sites and launching their favorite bookmarks—all with natural voice commands."

The product requires at least a 300-MHz PowerPC, a USB connection (for their new headset), Mac OS 9.0.4 or newer (but not OS X yet). For more information, check out www-4.ibm.com/software/speech/mac/newmac/index.html. mt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DREAMWEAVER TIPS AND TRICKS

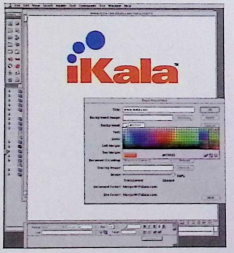
by Rick Tracewell

color your world

With Web design becoming an art form faster than HTML can keep up, it's important to have the ability to create background and table cell colors that match graphics or other elements in your Web page design. But how can you do that without a gigantic list of HTML tags and an even bigger stack of color matching sheets? Easy. Use the fancy schmancy Color tool in Dreamweaver. Besides, it's kind of embarrassing having to constantly explain to friends that the swatches of color on your desk don't mean that you want to be an interior decorator.

background colors

Bring up the dialogue box for changing the HTML page's properties by pressing Command-J. Once in the dialogue box, click on the small box that has a down arrow inside it next to Background. This will bring up the Color Selection box with a jillion little color boxes for you to choose from.



You can also choose a color that you want to match for the background color by moving your cursor over anything visible on the screen—graphics, dialogue buttons, backgrounds, table cells, etc.—and using the default Eyedropper tool. Simply click on the color that you want to use. If you'd like to choose a specific color, you can also click on the small painter's palette (you know, the thing that painters stick their thumbs into) in the lower right-hand corner to bring up the Apple Color Picker.

Notice that once you've selected your color, the HTML code (or hexadecimal equivalent for you purists) for the color (e.g., White=#FFFFFF) appears just next to the square that signifies the background color. This can be extremely handy if you later want to search and replace colors in an HTML document.

matching colors

Have you ever looked at a Web site and thought that the person who designed it was a blithering idiot? Okay, let me be more specific. Have you seen sites that looked well designed but there was a color or two that was just a bit off, making the site appear amateurish? Well, sometimes that wasn't what the designer was going for. He or she may not have tested their design with other browsers or other platforms. Of course, sometimes it was what the designer was going for, and hopefully, they are reading this how-to right now, so they can stop it immediately.

When you are attempting to match HTML colors to a GIF file for the blending of backgrounds and images, you may find color shifts when your design is viewed in different browsers, operating systems, or even monitor settings (monitors displaying "thousands" of colors must shift Web-safe colors slightly—don't ask why, because I just don't know).

To remedy this problem, there are a few things you can try. First, try choosing a transparent color within your graphic. This can sometimes give an irregular pattern to your graphic, making the color shift not as apparent as with a perfectly square image. Second, you can forget HTML color matching altogether and simply create a background graphic in GIF format so that the images are exactly matched and will appear the same in all browsers and monitor settings.

HTML is far from perfect. You should get in the habit of testing your site in different situations (monitor settings, operating systems, browsers [including different versions], etc.). Heck, sometimes you'll find that even the hexadecimal color equivalents don't appear the same from one browser or monitor to the next. If you have a unique color that you are having trouble with, you might want to test it as suggested above before trying to match it to background colors or background images. It may be to your benefit to save the color in a JPEG format rather than a GIF format.

text colors

Select your text and click on the square with the down arrow in the Properties dialogue box (usually at the bottom of your screen or you can press Command-F3 to bring it up). As we did for the background colors, you can use either the Eyedropper tool or the pre-selected colors in the Dreamweaver Color Toolbox to choose the color that you'd like for your text.

You can also change global text colors for your site by setting it up in the HTML's properties dialogue box (Command-J, remember?). In there you can change the colors of your text, links, visited links, and active links.

One tip is to make sure that your text colors don't clash with the background colors on your page or table. Purple background with red text (you know who you are).

web-safe color schemes

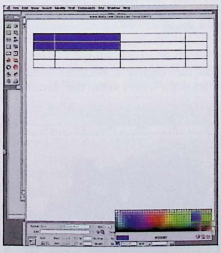
Developed by Bruce Heavin and Lynda Weinman, this feature gives you predefined options for your Web site's color schemes (background, text, and text links). That way you don't end up with the purple backgrounds and red text.

First, open your main page, and then choose "Set Color Scheme..." from the Commands pull-down menu at the top of Dreamweaver. Now, select your background color on the left, and blam! you get a list of text and link colors on your right to choose from. It even gives you an example of what it will look like right there in the dialog box.

This feature is highly recommended for engineers in charge of their own Web sites who think, "anyone can be a graphic designer."

colorizing table cells

This is pretty simple and Dreamweaver has really done a great job in making it very intuitive. After creating a table with rows and cells, click into a table cell to select it.



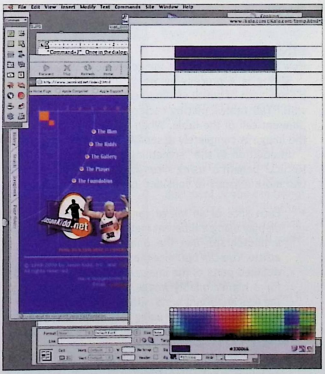
To select more than one cell, simply click in a cell, hold, and drag across (or down) to select as many other cells as you'd like.

Once you've selected your cells, look in the Properties dialog underneath where the text-editing tools are. You'll see that once you've selected any part of a table, the bottom part of the Properties box brings up table-editing tools. To your right, you'll see two boxes with down arrows: one is named Bg (for Table or Cell Background) and one is named Brdr (for Table Border). You can choose either one to change the color of the background or border using the same Color Toolbox and Color Selecting tool as in the previous examples.

finding html colors

Using the cool Eyedropper tool in Dreamweaver, you can actually find colors in other applications or other Web sites. Simply pull up the color that you want to turn into HTML (open the application, the graphic, or the Web page), and move it around your desktop so that you can see it when Dreamweaver is open and active. Choose the item you want to color (text, page background, table cell, etc.) and choose the appropriate color box to launch the Color tool. Move the Eyedropper off the page and onto whatever color it is you want from the other application or Web page that you selected. Click on the color, and badabing-badaboom, you've got that color placed into your Web page.

Note that once you click, it'll make the application you clicked on active. You simply have to go back into Dreamweaver to get back into your Web page design. mt



Rick is Executive Vice President of iKala (www.ikala.com), a Web design and engineering firm in Northern California. He can be reached at rick@tracewell.org.

DESIGNING WEB GRAPHICS by

Maria Langer

serving up images in slices

If you surf the Web enough, you've probably seen plenty of big graphics that seem to take forever to load. It doesn't matter if the Web author set these images up as progressive GIF or JPEG images or optimized them to minimize their file size; big images take a while to load, especially at slow connection speeds.

You've probably also seen large images that load in pieces. The image appears piece by piece until it is completely assembled on screen. Although the complete image doesn't appear any quicker than the image would if it were loaded as a whole, the pieces appear more quickly. This gives the viewer something to look at while he waits for the rest of the page (and image) to load. And, if each piece represents a portion of an image map, there's something to click sooner.

slice it up

How is the piece by piece image created? With slices.

Slicing is a process by which an image is cut into pieces, each of which will load separately. Slicing works with HTML tables, placing each piece of the image into a different cell of the table. When all pieces have loaded, the image is completely assembled in the table.

In addition to the "something to look at, something to click" benefit of using slices for large images, here are two more reasons to consider using this technique:

- Each slice of an image can be optimized for Web display using a different method. Take, for example, a photograph like the one used throughout this article. You can optimize the more important or more detailed parts of the image with lower compression for a higher quality image, and you can optimize the less important parts with higher compression for a smaller file size. By using this technique, you can reduce the file size of the total image without losing image quality where it counts.
- Each slice of an image can trigger its own link (like an image map) or JavaScript rollover effect. I'll cover image maps and rollovers in future columns.

Just about any graphics application designed for Web use has the ability to slice up images and write the corresponding HTML to display it on a Web page. Lately, I've been experimenting mostly with Adobe ImageReady (which comes with Photoshop 5.5 for use with GoLive) and Macromedia Fireworks (which is available in a "Studio" package with Dreamweaver).

These programs offer two ways to prepare sliced images: with guides or with a slice tool. Let's take a closer look at each method.

guide me

In ImageReady, you can display a document's rulers, then drag guides from the rulers onto the document. You can see these guides as blue lines in the next illustration—they run the entire length or width of the image.

To turn guides into slices, choose Slices › Create Slices from Guides. The image changes to show numbered slices:

cut me a slice, please

In either ImageReady or Fireworks, you can use a Slice tool to "cut out" a portion of the image. The program then creates the remaining slices for you. Here's what it might look like in ImageReady and Fireworks if I decided that my face and the sign on the Jeep were parts of the image that I wanted on their own slices.

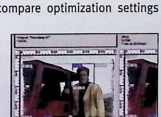
Both programs automatically assume that image portions created with the slice tool will be objects that

trigger links or behaviors; that's why the two cutouts are highlighted in these illustrations. The rest of the image, in both instances, is cut up into slices.

setting slice options

You can set optimization options for each slice by selecting the slice and using commands or palettes within the program to set options as desired. For example, say I want my face and the sign to be optimized as high-quality JPEG images and the remainder of the image optimized as medium- or low-quality JPEG images. I can select each slice and assign the desired optimization setting to it.

Both programs let you compare optimization settings to the original image in a 2-Up or 4-Up layout. Here's what it might look like in ImageReady. The top-left image is the original. Beside it is the image with a mixture of high- and low-quality JPEG optimization.

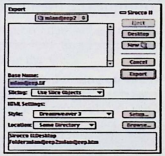


The second row shows the same image with all high-quality and all low-quality slices. Note the file size and download times.

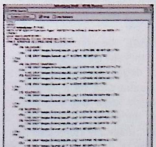
putting it all together on the web

Slicing up the image and setting slice options is half the job. The other half is to save the image as slices and copy the generated HTML into your Web page.

In ImageReady, you do this by choosing File › Save Optimized As. In Fireworks, you choose File › Export. Either way, you use the dialog box that appears to specify a location for the image pieces and HTML. Then click the Save or Export button, and the image is ready to use.



Now use your favorite Web authoring tool to open the HTML file that the graphics program created. Here's what the file looks like in Dreamweaver (shown at left).



You can either build your Web page around the image by simply editing this document or you can insert the image into another HTML document by copying and pasting the HTML code that displays it.

next time

In my next column, we'll take slices a step further to show how they can be used to create image maps, with each slice displaying a different Web page. mt

Maria Langer is a freelance writer who has been using Macs since 1989. She has a lot to say about Web graphics in her latest book for Peachpit Press, Putting Your Small Business on the Web. *Visit her on the Web at www.marialanger.com/.*

GOLIVE TIPS AND TRICKS

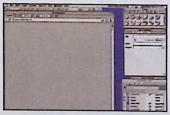
by Larry Becker

ten more great adobe golive tips

GoLive is great, and I use it to build all of my Web sites. When I teach GoLive to clients, I have a bunch of tips and shortcuts that I make sure that they know. So when my editor asked me to come up with my top tips for GoLive in the new hot tips column in Mac Today, I found myself going, and going, and going. So I thought I'd continue the theme here and give you some more GoLive tips.

1. set up your windows so that you can see the important stuff all at once

When you're working on a site, GoLive gives you a bunch of great information in its floating palettes about different aspects of the pages and the site that you are working on. There are several palettes you should always have open, so you can quickly see what's going on while you're designing. Look at Figure 1 to see how I set up my work area.

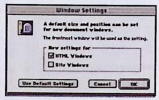


I put my main palette in the top right of my screen and the Inspector just below that. At the bottom right of my screen is where I put my Site Manager window. And if you look closely, you'll see the menu bar of my Color palette just above the Site Manager window and below the Inspector. Since I don't always need the Color palette open, I minimize it by double-clicking on its title bar. All I have to do then is double-click on it to open it again. [GoLive aficionados already know that any palette can be dragged off the edge of the screen to turn it into a small button that, when clicked, magically turns back into the full-size palette, but for me, a double-click is faster than a click-hold-drag.]

2. set your default width for your working page size

In the bottom right-hand corner of the window of the page that you are working on, you'll see a number with a black arrow pointing down next to it. This number represents your page width in pixels.

When you click on the down arrow, GoLive presents you with a menu that allows you to set the size that your page automatically opens up to. After you have picked the size that you want, go back and choose "Window Settings..." When the dialog box comes up, click OK to reset your default size.

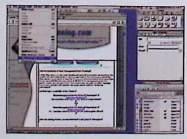


3. take advantage of "point-and-shoot" linking

Whenever you can, select the hyperlink text or graphic on the page that you're working on. Then hold down the Command key on your Mac and click-and-hold on the highlighted text or graphic. While still holding down the Command key, drag your selection over to the Site Manager window and point to the item that you want the hyperlink connected to. While it's clumsy to describe, it's the easiest way to link just about anything in a Web site.

4. show link warnings

When you're building a site, you will inevitably create a bad link. GoLive will tell you by placing a little green bug icon in the Site Manager window next to the page with the bad link, but you can look at the page and see exactly what the bad link is if you activate "Show Link Warnings" from the Edit menu. The bad link will then be highlighted with a red/pink outline.



5. make changes in the site manager!

Cut this one out and tape it to your monitor. If you build a site and have lots of links, you can only imagine how horrible it would be if a file gets moved or a file name gets changed, and you have to chase down all the bad links to fix them. Just remember, if you change file names or move Web pages in or out of folders—as long as you make the changes in the Site Manager palette, rather than your Mac's finder—GoLive will watch your moves and make updates on the fly.

6. build pages with tables rather than the layout grid

One of the things I liked the most about GoLive was the layout grid. As a designer, I wanted the power to drag graphics or text into place and have them stay where I put them. Since HTML doesn't play nice with designers, we had to use tables—but then along came GoLive. Layout grids were the answer.

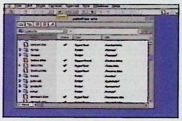
But the truth is that the layout grid builds tables for you without you having to think about them. The problem is that, in order to be as precise as possible, it sometimes creates lots of tables nested inside other tables, and it ultimately creates a larger file size than necessary for your page. If you can create a simple table yourself, you'll almost always be able to design a nice layout with the added benefit of keeping page sizes down.

7. turn off the meta generator tag

If you ever look at the raw HTML code of Web pages and see a "Generator" tag in the Meta Tag portion of your header, it's because the program (i.e., GoLive) is set to automatically sign its work. While I'm proud to use GoLive, the Generator tag may confuse some search engines. Eliminate this automatic signature from your meta headers by unchecking the "Write GoLive Generator" option in the General Preferences dialog box.

8. check out the check mark

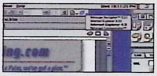
Whenever you add a graphic or page to your site folder, GoLive won't know about the addition until you tell the Site Manager to "go look at the hard drive and check out what I just put into my Web site folder." The way you do that is to click on the Site Manager window to make it active. Then click on the check mark in the Toolbar. (Note: If you're working on a Web page and it is the active window instead of the Site Manager, you don't have the option to update the Site Manager.)



Keep in mind that if your Site Manager is at the root level, you will update the whole site, but if you are inside a folder in the Site Manager, only the folder you are displaying in the Site Manager window will get updated. Therefore, it's always a good idea to go to the main (root) level before you update the site.

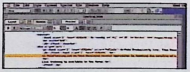
9. preview your work in a browser

Without going into the set up process for telling GoLive about all of your available browsers installed on your Mac, you should know that you can access a preview of your site in a browser by clicking the "Preview In Browser" button at the right end of your Toolbar.



10. highlights hold for html touchups

While we'd all love to work in the WYSIWYG mode of GoLive all the time, there are occasionally times when you will need to touch up some of your HTML code. You access the code view of the page by clicking on the Source tab at the top of your Web page in GoLive. The really cool thing you can do is highlighting some text before clicking Source. Then, when you get into Source mode, you'll find that the same text is highlighted, and it takes you to the right spot in HTML mode.



If you're new to GoLive, it won't be long before you discover that it does much more than you ever imagined; but it's still easy to use. Once you get comfortable using GoLive, you're sure to have your own top ten list.

Larry Becker is a Webmaster in central Florida. He owns NAIWP, Inc. which is an Internet seminar and training company, and addtraffic.com, which is the site for his Web design firm. Larry can be reached at: L_becker@naiwp.com.

PRODUCT REVIEWS

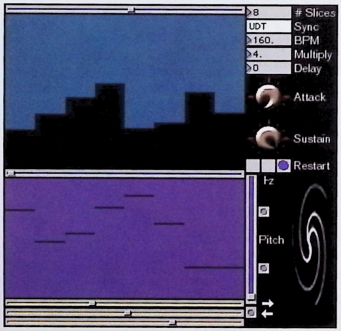
WE RATE THE HOTTEST NEW PRODUCTS FOR GRAPHICS, MULTIMEDIA, AND WEB DESIGN

Cycling '74 Pluggo

multimedia *74 sequencer plug-ins for some great audio effects*

It isn't often that a great value in software comes along, but Cycling '74 has delivered a great product at a great price and then some. Pluggo is a set of 74 VST plug-ins for music sequencing software programs, such as Steinberg's Cubase VST and Emagic's Logic series. For those of you that have dealt with plug-ins before in programs, such as Photoshop, Pluggo is the same concept, except it is for audio, not visual, data. By routing your audio (not MIDI) through a plug-in, you can drastically affect the sound of the original. Pluggo is a set of high-quality plug-ins that spans the categories in what they can do. Just to list a few, you will find plug-ins that perform audio routing, delay effects, distortion, filters, granulation, modulation, pitch effects, reverbs...get the picture?

Some of the plug-in effects are very utilitarian in their appearance and some are highly visual (see the example with Shuffler). And with names such as Flange-o-tron, Slice-n-Dice, and Nebula, you really have to try them out to see what they can do and how they sound. In my experience, I have not been disappointed in any one of the 74 that I've tried. They are all well executed, they sound great, and they usually give superb results. The programmers try to make things easy on you, yet give you the flexibility to go nuts if you want. Pluggo is advertised as "the never-ending plug-in," and they are right. Not only can you download new plug-ins monthly (Pluggo-the-Month...oh boy) from their Web site, you can also make them interact in strange ways using pluggoBus (which lets plug-ins send audio to each other) and pluggoSync (which sends metric sync information to other plug-ins, so everything stays on the beat). You have to be kind of careful with memory, though. It's quite easy to go crazy and try to apply way too many plug-ins as you are goofing around with them. As with most things audio, the more memory you have, the better off you will be. A 64-MB Macintosh would truly be a bare minimum system to consider. Go for more if you can.



It is possible to download a demo of Pluggo at www.cycling74.com and give it a try before you plunk down the bucks. By the way, did I mention that this entire plug-in set costs only...(wait for it) $74?? I'm not kidding. Now, how can you go wrong? While there are many higher-end systems available at many times the cost, the value of having so many good-quality plug-ins for such a low price makes getting Pluggo a no-brainer. **—Kevin Brislin**

the verdict

Mac Today Rating: ★★★★★

Hot:	Sheer amount of plug-ins included for the price
Not:	Can't think of a thing
From:	Cycling '74 **www.cycling74.com**
Price:	$74

Hewlett-Packard DeskJet 2800 CP

hardware *the long and short of a large format printer*

Do you believe in love at first sight? The looks, specifications, and features of the HP DeskJet 2800 CP (and the Fiery X2-CP external rip that it came with) are simply a thing of beauty.

This 36-inch printer has a maximum resolution of 600 dpi and will print on 8.3 to 36-inch wide sheets or 24 and 36-inch rolls (max length: 150 ft). A number of different media types are available, including Heavyweight Coated paper, Semi-gloss and High-gloss Photo paper, Canvas, and Vinyl (for review purposes we primarily used the Semi-Gloss and High-Gloss Photo Paper). The large capacity inkwells are color-coded and numbered for fast, confusion-free installation and will output about 2,000 square feet between ink changes. In the Fast/Economy speed mode, the Hp 2800 CP will output 83 square feet per hour, and in its Best/Photo mode, it'll output 29 square feet per hour.

setup and installation

I found the installation instructions clear, concise, and easy-to follow. All of the operations for installing inks and media can be located by using the front panel display. Just scroll through the menus, follow the steps, and your done. Installing and replacing the Color Ink System consists of three separate components (printhead, printhead cleaner, and ink cartridge) for each of the four colors. This three-part system ensures optical image print quality over time. I plugged in the Fiery rip, installed the necessary drivers and user software, and made sure the network connection was in place. There was nothing left to do but start printing.

the moment of truth

I could've started with some easy color tests and simple graphic files, but everything had gone so well up to this point I figured, what the heck. The first output attempt was a 24" x 26" poster with imported text and graphics, Pantone specific colors, and specific CMYK color builds. The HP 2800 CP did not disappoint. Right out of the box, with no color tweaking at all, the print quality was phenomenal, and the color accuracy was amazing. The crisp and vivid colors rivaled that of 6 and 8 printhead printers on the market.

I took the same file to our service bureau, had them output 150 line film negatives and sent the job to be printed. When the final printed piece arrived, I was stunned. The initial proof I had done on the HP and the printed piece were almost identical. The HP proof had a slight blue cast (attributed to the bluish color of the High-gloss paper), and was just a hair darker.

trouble in paradise

Then it happened. I tried to output a 2' x 14' banner. No problem for this workhorse, right? Wrong. I couldn't get anything to print over 10' long.

Getting through to anyone at tech support who specialized in the HP 2800 CP wasn't easy. After being transferred a few times (it wasn't all that bad) I got to speak with a support tech who knew immediately what my problem was—so he thought. After several different phone calls (some over an hour long) and reinstalling the user software, downloading the latest drivers, and having tech support help me through the step-by-step process on how to scale files using the Fiery Spooler, we thought we had the problem licked.

But every time I tried to customize the scale settings in the Fiery Spooler, it would lock up my system. We reinstalled the software and trashed the preferences, but nothing seemed to work. We tried spooling files from PageMaker and Photoshop—it just would not work.

where there's a will, there's a way

Finally, I created a simple text-only banner using Adobe InDesign, hoping that maybe this wouldn't freeze up the Fiery Spooler software. It was worth a try; nothing else had worked. The file spooled quickly, and when I changed the scale settings, son-of-a-gun, it worked. I'm not sure why, but it worked. I then took a Photoshop file that wouldn't print before, imported it into InDesign, and blam!, it worked. I was back in the saddle, baby. The beloved HP 2800 CP printed a 3' x 12' banner, and it looked great.

The bottom line? This is one fabulous large format, Photo-quality printer, but I strongly suggest taking advantage of HP's introductory offer to receive free product set up and training when you purchase a CP series printer.—**Felix Nelson**

the verdict

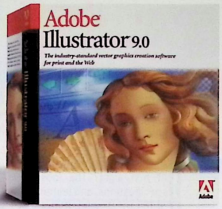
Mac Today Rating: ★★★★★

Hot:	Crisp, vivid color.
Not:	Difficulty printing over 10 feet.
From:	Hewlett-Packard **www.hp.com**
Price:	$11,991

REVIEWS

Adobe Illustrator 9.0

graphics *transparently terrific: Illustrator 9 grows new wings*



adobe's most senior application turns 9.0

One of the neat things about this upgrade, aside from the abundant new and useful features, is that Illustrator's familiar interface hasn't been altered from previous generations that go back 13 years (with the exception of the ill-thought version 7). Illustrator 9.0 takes a few more steps closer to its younger sibling Photoshop with a restructured Layers palette, transparency, blending modes, and a host of Web-useful additions. The implementation of an Appearance palette and a Styles palette help make version 9 a most desirable upgrade.

transparency

It's transparently clear where to start—with the Transparency palette. Historically, object-oriented PostScript drawing programs rely upon Fill and Stroke to make shapes visible. Illustrator 9's transparency function makes the native opacity of filled shapes a thing of the past. Controlled by an opacity slider or entering a percentage of opacity, Transparency works on all objects, including type and objects filled with the gradient mesh.

Located in the Transparency palette is the Blending modes pull-down menu. Photoshop users will take to blending modes quickly, as the 16 modes are virtually identical to those found in many Photoshop functions. Combining a transparency setting with various blending modes achieves effects never before seen in an object-oriented application.

Finally, the ability to designate areas of artwork as opacity masks makes the Transparency palette one of the most useful additions ever to Illustrator.

layers

Illustrator's Layers palette has always been useful in ordering stacks of objects in a drawing. With version 9.0, Layers is more Photoshop-like, although the nature of objects versus raster shapes necessitates that they work differently. Objects drawn in an active layer occupy their own sub-layer and can be selected by clicking on the button to the right of the object's name. The stacking order of objects in a layer can be changed by dragging sub-layers up or down. Grouped objects in sub-layers also retain their original fill, stroke, and transparency attributes. Objects within a layer can also be used to create clipping masks, which affect the artwork on the layer beneath it. Finally, objects on a given layer or set of layers can be released to individual layers for export to Photoshop or animation applications.

Fantesy map incorporates drop shadows, inner glows, transparency surrounding the central circle, and Illustrator 9's revised layer structure. Palettes are docked and nested to simplify drag-and-drop among different tools. Finished 5 x 5-inch CMYK file is a whopping 1.8 megabytes.

appearance and style

The traditional way to create outline shapes or inline type has been to apply a Fill and Stroke to an object, copy it, paste on top, alter the Fill and Stroke, and repeat the effect until the desired appearance is sandwiched. The Appearance palette makes this a simple process on a single object. By repeatedly using Add New Stroke or Add New Fill in the Appearance palette, the visual characteristics of an object can be built without the Copy›Paste in Front routine. Unlike a series of stacked but ungrouped objects, the Appearance altered shape can be selected and moved.

This is really nifty but becomes even more powerful when the object's icon is then dragged into the Graphic Styles palette. Then, any other objects can take on the same appearance by selecting them and then clicking on the desired Style. Unfortunately, typographical formatting cannot be saved as a Style. But Styles can be applied to live type, which remains editable. Styling typefaces, however, drags Illustrator's screen refresh to a slow crawl. Styles can be applied to individual selected objects or globally to all the objects on a layer. I create many sketch maps for client publications and now find that Styles speeds up changing Stroke and Fill attributes on a layer basis.

other features

Illustrator's Filters have changed a bit from previous versions, including the addition of an Object Mosaic and

Adobe Illustrator 9.0

graphics *continued*

Drop Shadow. The big addition, however, is the Effects menu, which includes a set of Convert to Shape commands—handy for creating Web page buttons, Drop Shadows, Inner and Outer Glows, and Feathers under the Stylize sub-menu. These are effects applied to unrasterized objects and live type, and objects can be edited. The effects themselves also can be edited from the Appearance menu.

The much expected closer integration with Photoshop is certainly present in Illustrator 9. Photoshop files opened in Illustrator preserve masks, blending modes, transparency, and convert layers to separate Illustrator objects. Illustrator files opened in Photoshop can preserve layers, opacity masks, transparency, blending modes, and editable type.

Illustrator's Web production capabilities are similarly enhanced. New files can be created in RGB or converted to RGB, and a Web-safe color palette is available. Also, the Color Picker contains a Web Only colors option. Photoshop's Save for Web command is present and can show 4-up optimized images. Version 9 also exports files to SWF (Flash) format, as well as the new high-resolution SVG Web vector standard with JavaScript interactivity control.

Further, Illustrator's Save As formats now include PDF with an option to retain Illustrator editing capabilities. This is ideal for sending clients proofs of Illustrator-created logos and designs. Much improved is the Actions palette, almost a dead ringer for Photoshop's. I tried to create a variety of Actions on the fly and encountered no Illustrator function that could not be recorded.

in conclusion

What's not to like: Well, effects on live type do slow the program to a crawl, even on a 450-MHz G4. Similar slowdowns occur when feathering a gradient-filled object, such as a candle flame. The processing that goes on here is pretty intense, and such slowdowns should be expected—and the effects do work!

Illustrator 9.0 offers a total of 22 palettes to clutter up your monitor. They can be nested and docked. I still miss the Stroke Weight being integrated with Fill and Stroke (a la several versions ago) but have figured out docking the Stroke Weight palette beneath the Color palette gets me roughly the same effect with Command-I.

Adobe stumbled with the big revamp of Illustrator 7, recovered nicely with version 8, and has now made great strides with 9.0. Space prevents more coverage of the vast list of new features and capabilities. In summary, Adobe's oldest application has a new set of wings and it can fly!—**Jim Patterson**

the verdict

Mac Today Rating: ★★★★★

Hot:	Transparency, blending modes, styles and a host of other new features.
Not:	Drags its feet a bit redrawing intensive transformations.
From:	Adobe Systems, Inc. **www.adobe.com**
Price:	$389.95 Upgrade: $139.95

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REVIEWS

Tektronix Phaser 780 by Xerox

hardware *great tabloid-sized colors*

Workgroup color laser printing has become a lot cheaper the last few years, and tabloid color proofing has become a lot faster. Now, Tektronix combines the two in the Phaser 780 Tabloid Color Laser Printer.

the basics

The Phaser 780 printer delivers 1200-dpi high-resolution color on a wide range of paper types and sizes—print on ordinary bond or specialty stocks, including coated, card, fabric transfer, envelopes, and transparencies. Page size options run from Letter size to Tabloid Plus (13 x 19). Using Tabloid Plus size media means that you can get edge-to-edge printing of standard 11 x 17 tabloid size. The Phaser 780 has a maximum print speed of 16 pages per minute in black-and-white and 4 pages per minute in color. However, when you factor in that the unit has a five minute warm up cycle when you first turn it on and a 90 second wake-up-from-sleep cycle after a few minutes of inactivity, sometimes it takes a few minutes to get one color proof. But, if what you are after are a number of copies of a single color page, then the Phaser 780 blazes! However, this speed and performance comes at the expense of size. With a height of 25.2", a width of 28.7", a depth of 19.3", and a weight of over 200 pounds, the Phaser 780 is no dainty lady. She definitely gets her own table and it better be a sturdy one at that.

the capacity and connectivity

The printer supports workgroup environments running Mac, PC, or Unix operating systems and comes with connections for Ethernet or bi-directional parallel ports (an optional SCSI connection can be ordered). It also comes with two media input trays with a paper holding capacity of 400 sheets. These 400 sheets are broken into two separate trays: the Universal and the Multi-Purpose. The Universal tray can hold 250 sheets of paper up to 12 x 18. The Multi-Purpose tray can hold 150 sheets of paper up to 13 x 19. If you need a larger paper storage capacity, you can add up to three additional input trays. Depending on which model of the Phaser 780 you buy, the printer will come with either 32 MB of RAM, 64 MB of RAM, or 128 MB of RAM; however, all models can be expanded to the maximum 192 MB of RAM.

the color

The inclusion of genuine Adobe PostScript 3 assures efficient page handling and compatibility between the graphics you design on screen and the final print. Automatic color calibration provided consistent color from start to finish. For precise color proofing, the Phaser 780 provided a built-in Color Rendering Dictionary to simulate the industry color standard of your choice. You can even customize profiles with the PhaserMatchTM ICC software to match your exact specifications. We found the color matching and proofing capabilities of the Phaser 780 to be comparable to that of a standard graphics service bureau, and we were very pleased with the results. An additional feature that may be of interest to some workgroups is the fact that you may add selected scanners directly to the Phaser 780 to allow color copying. The scanners supported are Microtek ScanMaker 4, Microtek ScanMaker 9600XL, HP ScanJet 6100C, and the HP ScanJet 6200C.

side note

The only difficulty that I encountered with the Phaser 780 was (depending on the stock I was using) printing a batch of color letterhead and attempting to go back later and print a letter (with black text) on that letterhead. The Phaser 780 sometimes smudged the color of the letterhead on the second pass. Duplex printing is not a supported feature in the Phaser 780.

the conclusion

If tabloid-size printing with great color accuracy is your goal, then the Tektronix Phaser 780 is the machine for you. **—Rod Harlan**

the verdict

Mac Today Rating: ★★★★½

Hot:	Great color matching, good speed for multiple copies.
Not:	Sometimes smudged inks when trying to print a second time on the same side.
From:	Xerox **www.xerox.com/officeprinting**
Price:	Model 780/N = $4,995 Model 780/GN = $6,635 Model 780/P = $7,545 Model tested for this review (780/P with 192 MB RAM) = $8,090

The NAPP Card... don't use Photoshop® without it

If you use Adobe® Photoshop®, you can't afford to waste another day without becoming a card-carrying member of the **National Association of Photoshop Professionals.** The NAPP is the world's leading resource for Photoshop training, education, and news; and being a member can change the way you use Photoshop forever. NAPP members enjoy advantages, such as:

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- **Expert Photoshop tech support and real-world advice just for members**
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REVIEWS

Hewlett Packard ScanJet 5300Cse

hardware *great scanner for its class*

Let me just say right up front that I like this scanner. I'm not going to get into the technical aspects of scanning itself but rather refer you to the excellent article by Jim Patterson entitled Scanner Round-up in the July/August issue of *Mac Today*. I will, however, tell you why I like *Hewlett-Packard's ScanJet 5300Cse Flatbed Color Scanner* and give you some of its vital statistics.

nice specifications

I'm used to working with a 300-dpi scanner. The HP 5300Cse has a whopping 1200-dpi optical resolution that can be juiced up to 9600 through software! Wow! That's like going from a Yugo to a Porsche. You may not ever need 1200 dpi, but it's nice to have, especially in this price range which is around $249.

Subjectively, it's fast. It's a single pass scanner that is much faster than the older multi-pass workhorses. Scan speed is less than 50 seconds for a 4 X 6-color photo. Color processing is 36 bit. Max scan size is 8.5 X 11.7 (8.5 X 14 with optional Automatic Document Feeder). Connectivity is USB or parallel and the optional Automatic Document Feeder will feed 25 pages. On the back you will find several ports: a printer port, a USB port, a parallel port, an auto document feeder port, and an ADX port (which I couldn't find any reference for its use), and the power port.

There is no power switch. When not in use the scanner goes into a low-power sleep mode, making it ready to go when you are. It has simple but elegant lines and is stable wherever I place it. It needs Mac OS 8.5 or above.

good interface

My first encounter with a scanner was with an old MicroTek Scanmaker II (didn't everyone start with a MicroTek?) It was 300 dpi and had a SCSI interface. Getting a SCSI scanner to work properly is difficult. No such difficulties with the HP ScanJet. It has a USB port that works well. I have an older 7500 with a G3 card in which I installed a Keyspan PCI USB card that works like a champ. The PCI USB card uses Apple's drivers, and the driver installation software from HP recognized the scanner immediately. It was a cinch to install and it worked right off the bat. Real plug-and-play for us Mac users. After reading the manual I found that things could be much tougher on the Windows platform. Well, we already knew that.

neat buttons

There are four buttons on the front of the machine. This caused me to scan something even before I was aware I could. I didn't read much of the manual. Hey, I'm a Mac user, what did you expect? It's a .pdf file on the CD-ROM. Arrrgggg.... I much prefer a printed, bound manual that I can read away from the computer. Anyway, I had just installed the software and hooked everything up. As I was examining it, I happened to push one of the buttons on the front. All of a sudden the scanning software launches on my desktop and it starts scanning! Cool! These buttons allow you to do four things: launch the scanning software; make copies (scans are sent directly to the printer); send scans to your email; and finally, send scans to your fax program. I really like these buttons.

mediocre software, good web site

The one area where I was less than enthralled was the scanning software. HP PrecisionScan Pro, while quite serviceable, lacks some of the advanced features of other packages available. I would say that it is more for the home user than the professional. It does have some nice features, though, like scanning directly into Photoshop or saving to disk in a Photoshop, Tiff, or JPEG format. And a lot of the image manipulation and color correction is done automatically. All in all, it's a competent package. The HP ScanJet Copy Utility works well at its task of simply making copies. The OCR software Readiris 4.11 was less than adequate. To be fair I didn't spend that much time working with it, but I found it to be unintuitive and cumbersome.

The Web site is put together well and is very helpful. As soon as I got the scanner hooked up, I surfed to it and downloaded the updated drivers. Tons of good information on installation, how to use the scanner, specifications, and other helpful hints abound there. Definitely a must visit if you have or want this scanner.

final thoughts

I would not hesitate to recommend this scanner to anyone. You can buy cheaper or more expensive scanners, but for the price, the Hewlett-Packard ScanJet 5300Cse Color Flatbed Scanner gets my vote as one of the best in its class. **—Donald E. Wiggins**

the verdict

Mac Today Rating: ★★★★

Hot:	The scanners design and ease of set up and use.
Not:	The bundled software: the scanning software is easy to use but lacks some features. The OCR software is unintuitive.
From:	Hewlett-Packard Co. www.hp.com
Price:	$249

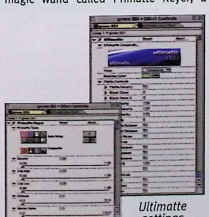
Primatte vs. Ultimatte

multimedia *two matting plug-ins go head-to-head*

I don't use matting plug-ins often, but when I do, it's got to be done perfectly. This is a very technical effect. If you don't shoot green/blue screen right, it will be a real mess. Sometimes, you even have to key and composite something that was shot without green/blue screen. In addition, if you don't use a quality application for achieving your keyed effects, you will be lucky to achieve B movie status. Currently, there are two major products for achieving a good-quality key: Ultimatte and Primatte. For this review, I used both of these products as plug-ins to Adobe After Effects.

the plug-ins

Ultimatte technology has been around since the sixties when Petro Vlahos, a Hollywood special effects pioneer, developed the color-difference blue screen process for the Motion Picture Research Council and founded Ultimatte Corporation. The first Ultimatte units were analog "black boxes," which evolved into advanced, real-time digital hardware and eventually plug-ins for editing systems and special effects programs like After Effects. I should also note that Ultimatte is available as an accelerated plug-in for the ICE boards (www.iced.com). Now Puffin Designs has introduced its own magic wand called Primatte Keyer, a plug-in for Adobe After Effects.



Ultimatte settings

Primatte settings

I have used both plug-ins extensively on a wide variety of source footage—35mm on DigiBeta, 35mm on DVCAM, DVCAM, MiniDV, and BetaSP. The features of both are similar, and each plug-in has its own learning curve. Ultimatte's effects menu is clean and simple to understand, while Primatte's has some icons that are, at first, a little hard to decipher. The biggest difference for most, unless you work for Industrial Light & Magic, is the price. Ultimatte retails for $1495 and Primatte goes for $695. Ultimatte is a "suite" of compositing tools that includes Screen Correction, Grain Killer, and the Ultimatte plug-ins. Both plugs use hardware dongles, so make sure you request USB if you need it. On the other hand, Puffin's Primatte offers the extremely cool plug-in Composite Wizard ($395 if bought separately). You have the option to purchase only what you need. I have used Composite Wizard quite a bit, and it is simply awesome.

the good, the bad, and the ugly

Right off the bat I must say that first impressions of a plug-in make a very big impact on me. If you specialize in compositing only, it wouldn't be a bad idea to purchase all of the above, because they are great tools. However, if you are like me and on a budget, you may have to decide on just one. I do lots of different kinds of work on motion graphics and visual effects, so I am constantly getting, learning, and using new plug-ins. The part I can't stand is learning. Primatte's little icons take a few minutes to figure out. No thanks. Ultimatte has stuck to the standard sliders and Eyedropper tool to control and set the values of the effect. That, I like. Another thing I noticed when first applying Primatte was a major color shift in my spaceship. This was adjusted by sampling more of the spaceship. Then I ended up with too much green around the edges. The Primatte tools can also act a bit quirky. For example, once you've chosen your tool to sample various areas of your foreground or background, your pointer stays a pointer. It doesn't change to an eyedropper.

and the winner is . . .

So let me put it in a nutshell. Ease of initial use and quality goes to Ultimatte. The price winner is Primatte. I strongly suggest you get Puffin's Composite Wizard either way; it's a must-have for compositing. I will try to do a thorough review of that plug-in soon. **—Chad 'Pixel' Anderson**

the verdict: Primatte

Mac Today Rating: ★★★★

Hot:	Price, good quality, undo feature.
Not:	Figuring out icons on the Effect menu, pointer doesn't change to Eyedropper.
From:	Puffin Designs **www.puffindesigns.com**
Price:	$695

the verdict: Ultimatte

Mac Today Rating: ★★★★½

Hot:	Quality. You can use it fast without having to read the entire manual.
Not:	A bit pricey if you don't specialize in visual fx.
From:	Ultimatte Corporation **www.ultimatte.com**
Price:	$1495

REVIEWS

Extensis Portfolio 5.0

graphics *great image cataloging software*

Image cataloging has grown up in recent years and evolved to "media asset management." Over four versions, Extensis has taken the original Aldus Fetch, renamed and revised it, and produced a powerful graphic database called Portfolio. Extensis Portfolio 5.0 provides the user or users with a whole set of powerful tools to keep track of the most illusive images, even on the Internet. Since I'm still using an ancient copy of Fetch for cataloging, reviewing version 5 of Portfolio came as a pleasant opportunity.

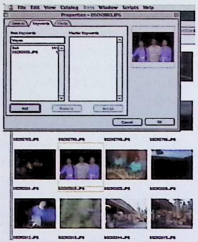
expanding its capabilities

The most welcome change actually came in earlier versions with the ability to drag-and-drop images onto Portfolio's Thumbnail Gallery. Also a plus is the ability to arrow-click and use Command keys to easily add keywords to an image or to add fields to the application's sophisticated database. For a one-person or slightly bigger shop, keywording and cataloging can be a time-consuming chore. However, large organizations will have at least one person doing this full time. And Portfolio 5.0 seems geared to the larger organization. Its search functions are prodigious, including cross-catalog searching or use on a Web site to search multiple stock catalogs.

The application includes a copy of PortWeb, a Web server plug-in that automates publishing a catalog on the Web, while Portfolio Server 5.0 allows network-wide asset management across TCP/IP networks. With SQL connectivity, Portfolio can connect with existing databases to expand the versatility of the image-management system. In the Record View, a user may create unlimited new database record fields or edit existing ones. All of this database power comes into play with Portfolio's incredible search capabilities.

looking in more places

A new feature is the ability to perform a search across multiple catalogs for rapid



file location, and it can even be used to search multiple catalogs on a Web site. Text in graphical documents can be indexed and then used as a search criterion. A broad array of file translators allows Portfolio to display the most popular file formats without having to launch the file's original application. Also of interest is the ability to capture a full-sized image when items are cataloged, allowing the image to be previewed even when the source file is offline: i.e., a CD. Of course, this feature adds to the memory size of the catalog file. Previews of multipage documents, such as Adobe Acrobat files, allow viewing all the pages within the document.

In operation, Portfolio's cataloging engine works very fast, logging about 70 images per minute. Searches are nearly instantaneous, depending only upon the complexity of the search criteria and the number of catalogs being searched. For cross-catalog searching, all catalogs to be searched need to be open. The application's search and replace capabilities are extremely powerful and can be used to streamline keyword and record field creation and maintenance. In addition, Portfolio can be scripted using either AppleScript or Visual Basic.

small complaints

A minor vexation is a default in the application's Find criteria box. It closes the original catalog gallery when a found gallery is presented. This is eliminated by checking Display Results in New Gallery and can be preserved as a default simply by performing a Save As and overwriting the default.

Also minor is Portfolio's minimum type size of nine point for all three display modes. Even at this size, file names tend to be truncated in on-screen and printed displays. A workaround is to change the default typeface to a condensed font, which looks good in print but is certainly more difficult to read onscreen.

In many organizations, image cataloging started out as a casual affair and catalogs often became a hodgepodge of items difficult to search and locate. As more images are being used for cross-purpose applications, the necessity for a better way of media asset management has become clear. Extensis has provided that better way with Portfolio 5.0. Whether you're starting from scratch or bringing your existing catalogs up to date, Portfolio supplies the tools with version 5.—**Jim Patterson**

the verdict

Mac Today Rating: ★★★★ 1/2

Hot:	11 new features enhance single-user network and Web image asset management.
Not:	Smallest type size of 9 point obscures image titles in gallery view.
From:	Extensis **www.extensis.com**
Price:	$199.95; upgrade from Fetch and Portfolio: $99.95

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REVIEWS

colorcentric

ColorCentric

graphics *fast, cheap, quality: choose all three with online color correction*

eight years ago I accidentally became a color separator

Scenario: Frantic client with 4-color assignment to shoot on Friday afternoon—job must be printed by Tuesday. By Monday morning I showed a proof to the client, took corrected files to my printer for output that afternoon, and picked up the printed piece Tuesday afternoon. On Wednesday I invoiced.

The results were amazing. Oh, the skies were a little on the purple side, the shadow areas were a bit blocked up, and one highlight was spectacularly specular, but they were the result of my separation work, and the client was so pleased we'd made his deadline that he paid the bloated invoice without complaint.

Certainly, Photoshop has taken its toll on color separation services. Still, there is a need for these professional services, even for desktop publishers who use Photoshop.

For instance, consumer-level (under $2,500) 35mm film scanners do not have enough resolution to produce a 17-inch-wide scan (1,135% enlargement) from a full-frame image. A drum scan is called for, but color correction and CMYK conversion from a local separation house will cost you at least $100 above the price of the scanning fee.

Would you believe the same service for $15 per separation on a 24-hour turnaround (or $75 per subject on a rush basis)?

ColorCentric wants you to believe. They offer secure online color separation services with free downloadable software that provides incredible upload and download speeds, even with a 28.8kbs modem.

the test

I tested ColorCentric with a 9-MB RGB Tiff file—a mundane digital image shot with the white balance intentionally set to fluorescent. The file was uploaded via the ColorCourier software at 11 A.M. with instructions to color correct for white balance to be printed at a 150-line-screen. I requested same day (rush) service.

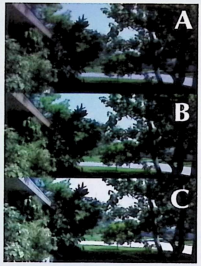
At 11:05 I received an email telling me the job was received and my account would be billed $75. At 12:40 I received an email informing me that the job was finished and ready to be downloaded. At 12:45, corrections in the downloaded file were applied to the original image.

The results were most impressive. Figure 1A shows a section of the raw image sent for correction. 1B shows the same cropped section with ColorCentric's corrections applied. 1C shows the image which I corrected and saved in Photoshop. My only corrections were using Levels and the Eyedroppers to adjust shadow and highlights. As you can see, ColorCentric's version achieves much of the same correction in the various shades of green, as does my Photoshop correction. However, the overall blue of the sky is maintained in their correction while mine is blown out as a white blob.

how to start

Go online (www.colorcentric.com) and sign up for a secure account, establishing a user name and password for login purposes.

The free ColorCourier software is then downloaded and installed. To upload a file, the desired image is dragged and dropped onto the ColorCourier application where it is copied and converted to the firm's CSM format. One mouse click later you're online at your personal ColorCentric Web page where you fill out a job ticket and click to upload the file. After color correction is made, an email is sent with a link to connect back to your job file. ColorCentric claims its proprietary software will upload nearly any size file in less than a minute, even from a 28.8kbs modem.



For the moment, ColorCentric only offers straight color correction services. Other services, such as image resizing, clipping paths, and drop shadows, are promised for the future. Sharpening and resolution can be controlled from the CXP download file's Apply Window.

Color correction and separation online isn't quite a new thing, but ColorCentric's revolutionary software and smooth system certainly bring it to a new plateau of convenience. Further, at $15 per subject, the price is certainly right.—**Jim Patterson**

the verdict

Mac Today Rating: ★★★★½

Hot:	Incredibly fast and accurate online color separations.
Not:	Scaling, cropping, and other prepress services not yet available.
From:	ColorCentric **www.colorcentric.com**
Price:	Online color separations $15 per subject (rush $75). Free downloadable software with establishment of account.

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DIGITAL VIDEO NEWS

What's happening on the Macintosh DV scene

BY ROD HARLAN

Apple releases iMovie 2

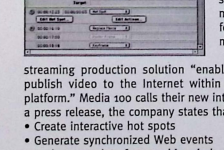
Steve Jobs announced the release of iMovie 2 in his keynote presentation at Macworld Expo in New York. Apple's second release of iMovie features a refined user interface with Mac OS X-like design elements, dramatically improved audio-editing capabilities, enhanced controls for titling and transitions, and new special effects. iMovie 2 is bundled on all FireWire-enabled Macs, including the new iMac, Power Mac G4 Cube, and Power Mac G4 systems.

iMovie 2's new features include:

- A richer, more intuitive user interface that provides visual feedback during the editing process, so beginners can create movies complete with voice-overs, musical scores, transitions, titles, and credits
- An added effects panel that allows users to change the characteristics of their video clips so they can, for example, make them look like old films (using a sepia tone or black-and-white), give them a soft focus, or add a water ripple effect
- New and improved capabilities that give users more control over audio in the editing process. With iMovie 2, users can now overlay one or more secondary video clips over a primary video clip while preserving the continuous audio track from the primary clip

iMovie 2 will ship preinstalled on Apple's new iMac DV models, Power Mac G4 Cube, and Power Mac G4 systems. iMovie 2 will also be available at the end of August through the Apple Store for $49 (US). Apple states that iMovie 2 system requirements include a 300-MHz PowerPC G3 processor or later, a built-in FireWire port, CD or DVD drive, 64 MB or more of memory, 200 MB of available hard disk space, Mac OS 9.0.4 or later, QuickTime 4.1 or later, and a monitor that supports at least 800 x 600 resolutions and thousands of colors.

Of course, as with all new Apple software releases, odds are that you can run iMovie2 on a slower processor and with an older operating system. If you give it a try, let us know your results.



Media 100 adds interactive streaming

Media 100 Inc. has announced that their systems are fully compliant with the new family of Power Mac G4 systems from Apple (including the multi-processor models). Media 100 also announced that they will have four new models available this fall under the Media 100 i moniker. These models are: ieDV, ix, xs, and xr.

The Media 100 i series is aimed at being an interactive streaming production solution "enabling customers to capture, edit, author, encode and publish video to the Internet within a seamless streaming media workflow on a single platform." Media 100 calls their new interactive, Web-focused technology EventStream, and in a press release, the company states that this new technology can:

- Create interactive hot spots
- Generate synchronized Web events
- Author metadata for searching, indexing, and archiving video
- Layer graphics separately for higher quality streaming
- Leverage interactive features of all streaming formats, including Real, Windows Media, and QuickTime

Pricing of the four Media 100 i models is scheduled as: i/ieDV=$3,495; i/ix =$7,995; i/xs=$12,995; i/xr=$17,995. mt

Media Cleaner Pro already MP

Terran Interactive, a subsidiary of Media 100 Inc., has announced that Media Cleaner Pro is fully compliant with Apple Computer's new family of Power Mac G4 systems, including the new dual processor Power Mac G4 systems. Working closely with Apple's development team, Terran Interactive's initial tests of Media Cleaner Pro on Apple's new systems have reported significant performance increases—up to twice as fast as previously available single processor systems. So it seems that the latest version of Media Cleaner Pro is already enabled for multi-processors. A bonus for those that already own the product!

New version of SoundJam is MP-enabled

Casady & Greene, Inc. announced at Macworld Expo in New York that their all-in-one MP3 player and encoder, SoundJam MP Plus v2.1.1, features full multi-processor support. "It is our impression that the speed of processing achieved with these innovations is unparalleled in the computer/music world. Dual processing has moved the Mac to an enviable competitive position, and SoundJam MP is right there with the Mac." SoundJam MP Plus v2.1.1 is available as a free update for current users of SoundJam MP. To download the update or view the change history visit http://soundjam.com. mt

DIGITAL VIDEO VIEW by

Rod "MacDaddy" Harlan

quicktime does applescript

Do you know that QuickTime 4.1 is now fully AppleScriptable? Do you care? Well, you should, because it can make all the tedious jobs associated with making and distributing content a little less frustrating. As a person who likes to spend as much time as possible in the creative process, I embrace anything that makes my life easier when it comes to information management, adding copyright notices, saving movies in different formats, etc. This is exactly why Apple added AppleScript to QuickTime.

what is applescript?

AppleScript is an English-like language used to write script files that can control the actions of the computer and the applications that run on it. This is actually much more than just a macro-language, which simply repeats your recorded actions. Scripts can make decisions based on user-interaction or by parsing and analyzing data, documents, or situations. AppleScript can automate much of what we do, making actions on our computers more productive and saving us time and money.

do i have to learn a scripting language?

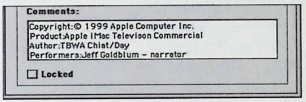
You do not have to learn a scripting language to be able to use AppleScripts with QuickTime. Apple has conveniently created a number of example scripts that are available for download. These scripts automate many movie-editing and playback tasks performed by novices and professionals alike. Simply type the following URL into your Web browser and the installer will automatically be downloaded to your hard drive: www.apple.com/applescript/QT_Player_Scripts.hqx.

You'll find that this collection of example scripts come in a variety of formats, including script droplets, folder action scripts, and compiled OSA Menu scripts. The following is an explanation of each type of script.

applescript droplets

Droplets are special AppleScript applications that respond to files and folders that are dragged onto their icon. The droplets can be used to process or play QuickTime files. Each droplet will process either individual files or folders full of files. While there are a number of Droplets included in the installation, let me point out one that I find especially useful.

The Limited Annotations Droplet is used to set the value of a small number of annotations for QuickTime files. How it works is simple: enter the name of the annotation in the comment field of the droplet followed by a colon, and then type in the value for the annotation. Drag a QT file or folder of files onto the droplet to have them all annotated at once. For example, you could type in "Author: Rod Harlan" to have this added to the Annotation field of every movie you drag onto the droplet.



folder action scripts

Folder Action Scripts require Mac OS 8.5 or higher and work by having specific AppleScripts attached to specific folders. Then, when any files are placed in that folder, a specific action is automatically applied to those files. For example, in the installation of the QT_Player_Scripts.hqx download, a script is included that plays specified movies whenever the attached folder is open or closed. This is an easy way to add interactivity to a desktop kiosk without having to use a separate program like Macromedia Director.

osa menu scripts

The majority of scripts are installed as OSA Menu Scripts. The OSA Menu is a third-party iconic menu that appears on the right side of the menu bar. A lite version of this menu application is included with the install of AppleScripts. The OSA Menu items are scripts, so when you choose an item from the menu, the script will run. Scripts in the OSA Menu act like extensions to the command set of the application; in this case, the QuickTime Player.

The main advantage to having scripts in the menu is that you can call them up with one mouse click without leaving the current application. The scripts live in a folder called Scripts in your System folder, and each application gets its own subfolder in the Scripts folder. There is a Universal Scripts folder for scripts that you wish to access in all applications. While there are dozens of scripts installed, a couple that I found very useful were Annotations to Rolling Credits and Image Overlay with Link.

You can read more about these and many other QuickTime compatible AppleScripts at www.apple.com/applescript/qtas.html. mt

Rod "MacDaddy" Harlan is the Executive Director of the Digital Video Professionals Association (www.dvpa.com) where DV enthusiasts receive discounts and tutorials on DV products. He can be reached at rharlan@mactoday.com.

AFTEREFFECTS TIPS AND TRICKS

by Chad 'Pixel' Anderson

types of effects for type effects

I'm getting better at these titles, don't you think? This time I am going to show you some cool ways to spice up your titles. Of course, the first tip I should give you—and the one I should give myself, too—is to design a great title. Usually, the best place to start is in a graphics program, such as FreeHand or Photoshop. There, you will be able to customize your type and make it look cool or unique. I know you can make type look cool in AE, but for me there are simply things you can't do as easily. So once my type is looking the way I want, I move it into AE.

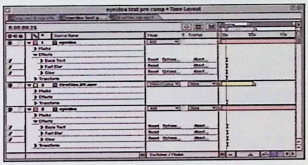
Now, the first rule should be that your type has "character." Duh. What I mean by this is that if your title is *Super Mega Turbo Space Droids*, your type should communicate that: maybe a bold font with a beveled edge and a brushed steel surface. In addition, your type should move, explode, fly, float, blur, distort, etc. in such a way that it conveys the theme of your project. Okay, enough ground rules; let's get on with it.

This first project is rather simple. I wanted to keep the animation clean, and I didn't want it to distract from the burning VHS tape. However, I also didn't want the type to simply fade in. I used a combination of the plug-in effects Blur, Find Edges, and Boris Vector Displacement (Effect Menu) to make the type look somewhat distorted as it fades in; almost as if it is organically forming the letters as it comes into focus.

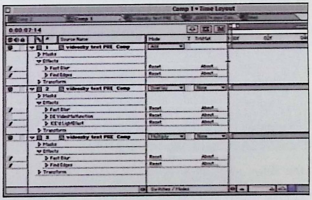
You've seen this project in my previous article. I customized the type for this project in FreeHand. First, I made a "pre comp" of the type and set the key frames to make the layer move. Then I set the key frames for the Blur and Find Edges effects. Next, I put a mask around the first letter, and then I duplicated that layer several more times and moved the mask accordingly.

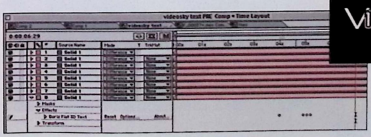
In this piece, I wanted the "fireflies" to give life to the text. My fireflies are pre-animated. I have found it very useful to create some abstract, fun, generic animations and save them for future use. So do this first; create some sort of abstract animation to use in this way.

I created my first layer of type and set its mode to "Add"(1). Next, I laid my fireflies over that layer and set its mode to "Stencil Luma"(2). Finally, I added a second layer of type in a slightly different color as the top layer and set its mode to "Add"(3). Make sure you use the Fast Blur effect as I have. I used it because I wanted the fireflies to look as if they were bursting out a little on the edges of the type.



This one is pretty kooky. I created eight different layers (one for each letter) and gave each a pretty wild set of key frames using the Boris Flat 3D Text plug-in. If you don't have Boris, you can still do almost the same thing by setting key frames under Transform. All the letters are white and the mode of each layer is set to Difference. If you have ICE or FE plug-ins, you can take it one step further like I did on the right. mt





Pixel., AKA Chad Anderson, is Creative Director of Eyeidea in 1000 Oaks, CA. Visit their Web site at www.eyeidea.com or send email to Pixel@eyeidea.com. You can also access QuickTime samples of these projects as well as AE project files at www.eyeidea.com/mactoday.

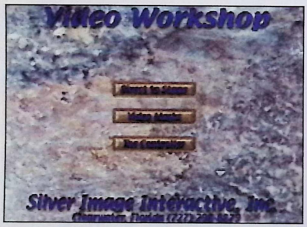
FROM THE DIRECTOR'S CHAIR

by

David Rosenblatt

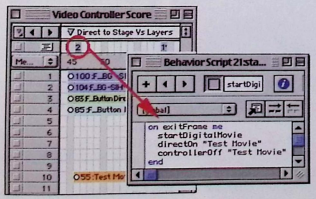
controlling video

The Director's Chair is always a good place to watch video—not video on your home TV but on your computer. This article begins the linear "video" episode entitled "Return Video Control via Lingo." Here, you'll use Lingo to take some creative control over that video. Handlers are used to direct the location of a video within the layers of the Score and place video behind a custom mask.



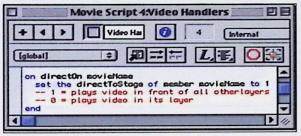
The above image is the "Main Menu." In this article, you'll concentrate on two of the three segments: "Direct to Stage" and "Video Masks." The first button to try is the "Direct to Stage" button.

After you click on the button, you will jump to the Marker "Direct to Stage Vs Layers." Here, you can see the Score on the left. In the red circle is a Behavior (Frame Script). The actual Script is displayed (reference the arrow). It calls three Handlers that will do the following things: Handler 1 "startDigitalMovie" starts the movie; Handler 2 "directOn" turns the Direct to Stage on, so the movie plays on top of the Director layers, allowing the video to run faster. Handler 3 "controllerOff" turns the video control bar off at the bottom of the video. This Lingo is placed here to reset these Handlers, because as you move through the program, other conditions could be set and you want these conditions to be clear when you return to this Marker. These Handlers will be covered as we go along.

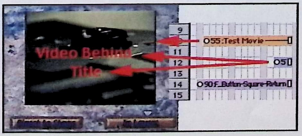


This image shows the stage with a video at the Marker "Direct to Stage Vs Layers." If you click on the "Direct to Stage" button, you would get the following Behavior (Sprite Script).

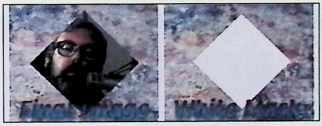
This Behavior calls a Handler "directOn" with the argument called movieName. In the Script, the argument shows the actual Castmember whose name in this program is "Test Movie."



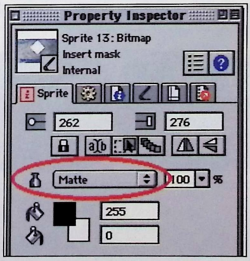
This is the Handler "directOn" where the Castmember "Test Movie" from the last Behavior (Sprite Script) replaces the argument movieName. You can see that if you set the directToStage to 1, the video plays in front of all of the layers in the Score, no matter which layer it is in. If you select 0, it plays from the layer it is in. Generally, video plays best if it is in the Direct to Stage mode. In fact, some videos, such as MPEG 1 on the Windows platform, cannot be played any other way. You'll see in the next picture why you might want to make the video play from the layer it's in as opposed to Direct to Stage.



This image shows the stage on the left with a video playing and a title over the video. That's what you would see if you clicked on the "In Layers" button. This Behavior (Sprite Script) is almost identical to the one you saw earlier, except it calls a Handler "directOff." As you may have guessed, the new Handler is just like the one you saw before, except the code sets the directToStage to 0. This tells the video to play from the layer it is in. In Director, the layers are like a stack of animation cells: channel #1 is on the bottom of the pile and channel 120 is on the top. In this case, the video is in channel 10 (in the Score on the right of the above image), and the title is in channel 12. When directToStage is set to 0, the title appears above the video.



If you clicked on the second button "Video Masks," you'd see another neat trick of putting video into its proper channel. This gives you the ability to create custom masks, as shown above, and place the video behind the mask. Just build a white mask (as on the right side of the image) over the finished background in Photoshop. Then bring it back into Director, and place it above the video channel.



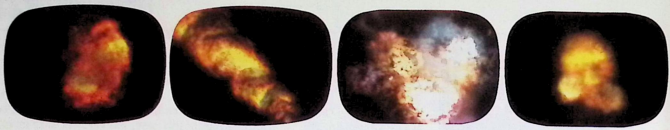
Set the ink type to "Matte" in the Property Inspector (Director 7–8) and you are ready to become a movie producer, or at least a Director. In the next article, you'll continue this linear episode entitled "Return Video Control via Lingo." Until then don't change that channel. mt

David Rosenblatt is president of Silver Image Interactive, Inc., a company that specializes in interactive museum exhibits, information systems, corporate multimedia presentations, and Macromedia Director training. Mr. Rosenblatt can be reached at mail@silinteractive.com.

Dynamic Graphics Stock Footage

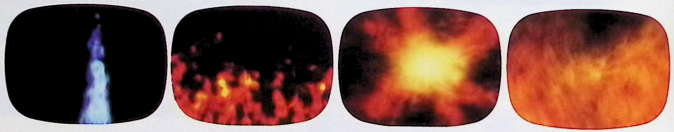
EXPLOSIONS1

Fireballs, fire rings, flash explosions, and full-screen explosions.



FIRE1

Chemical fires, torch blasts, bonfires, and full-screen blazes.

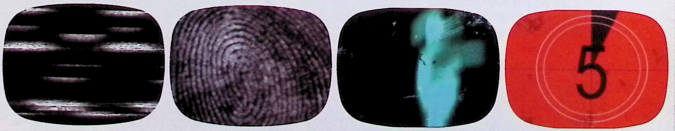


THE VIDEO STOCK REPORT

Dynamic Graphics has released their Special Effects Collection. It consists of 21 titles that are available as either Targa Sequences or QuickTime NTSC movies. Each volume contains 10 clips (except Film Effects that has 20) and is available for either $499 or $599. Individual clips are available for

FILMEFFECTS

Countdowns, scratches, smudges, thumbprints, openings and closings.

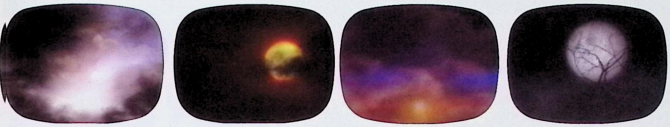


FLIGHTS1

Flying through blue skies and clouds, over water, and into outer space.

LIGHTS,CLOUDS ANDFOG

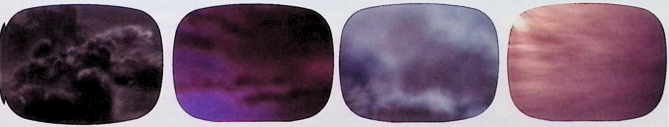
Misty mountains, fog filled forests, and foggy moonlight nights.



SKY EFFECTS1

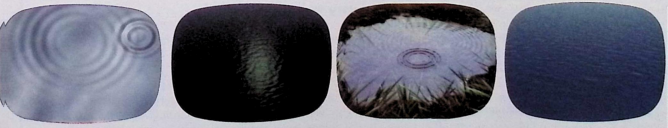
Sunsets, starry nights, moon shots, sun shots, open sky.

download at a price of $250 a piece. The QuickTime files use Photo JPEG compression at a size of 720 x 486 at 30 frames per second. All of the clips in the Special Effects series were created in graphics and animation programs, especially for this series.



STORM CLOUDS1

Menacing, rolling storm clouds; colored clouds; sunlight coming through clouds.



WATER EFFECTS1

Water droplets, lagoons, oceans, underwater views.

MACINTOSH AND MUSIC

by

Kevin Brislin

virtual instruments invade!

A small confession first . . .I hate my recording studio. I hate that it takes so long to get it up and running. I hate that I have to press some little button on a module to find a sound that is usually identified with a non-descript name (like Tapstry or Tick Seq) on a teeny LCD screen. I hate being inspired to write a song, then spend 30 minutes troubleshooting (for the millionth time) some stupid MIDI glitch . . . only to lose the initial inspiration for the song altogether.

So, it was with great trepidation that I started looking at virtual instruments to use with my newly acquired Cubase VST software. The VST 2.0 standard created a specification for programmers to be able to make virtual instruments that can be controlled within the sequencing environment. Instead of turning on some external rack-mount or keyboard, it is supposed to simply be a matter of turning on the virtual instrument and controlling it via MIDI.

Surprisingly, this works very well. While within Cubase VST, I can turn on one of the VST Instruments, control all the parameters of its sounds right there on the screen, and record a track using the instrument quickly and easily. To start recording, I turn on one external MIDI controller (a keyboard or drum pad, if you prefer) and get going. Now this is what the studio was supposed to be like in the first place.

the instruments

What instruments do I have? I've got a hodgepodge of freeware/shareware instruments that I've mostly collected off of the Internet (more on them in the next column), but two commercial instruments came from Steinberg. The first, Model•E, is a virtual analog polyphonic synthesizer that is very much like the old Moog synth that set the standard for deep, fat-sounding patches. It is 16-part multitimbral with up to 64 voices per instrument. (Now here's where I have to veer off into Ginchy Land and talk tech . . . mostly for those that really get off on this stuff.) The Model•E features three VCOs (voltage control oscillators) per channel with six waveforms and six octaves per VCO. The third VCO can also act as a LFO (low frequency oscillator.) There are also Filter and VCA (voltage control amplifiers) Envelope Generators and a White/Pink Noise Generator. (Ginchy mode off.) It has one of the snazziest interfaces I've ever seen; it is clear, understandable, and easily tweaked. The sounds that come out of Model•E are rich, fat, and very distinctive. The nice part is that I can have up to eight Model•Es running simultaneously, depending on memory on the Mac. You are definitely going to have to upgrade your Mac beyond 96 MB of RAM to run Cubase with virtual instruments. I have 96 on my little Rev. B iMac and it chokes on me occasionally.

The other Steinberg instrument is the LM•4, a 24-bit drum module that reminds me of the Roland TR-909 drum machine. Each of the 20 included drum kits consist of 18 drum pads that control a drum sample that can have a resolution of either 18 or 24 bits. Each sound can be adjusted for volume, velocity, panning, and tuning to allow the drums to blend better with other sounds in your mixes. All the parameters are right there to adjust and are saved with the song you are working on in Cubase. You can even load in sounds that are in AIFF format and create your own drum kits (the "how-to" on this is right in the manual.) Considering how many drum samples are out there on the Internet for free, you are looking at an instrument that has the potential of unlimited growth.

only the beginning

The key word here is "unlimited." When you have an instrument that is easily programmed, allows for expansion, and is nicely integrated into your recording environment, then that instrument is one to hold on to. Together, the Model•E and LM•4 make the start of an eminently useable studio that forms the basis of a highly workable solution for recording. In other words, the things work, work well, and can grow. What more could you possibly want? mt

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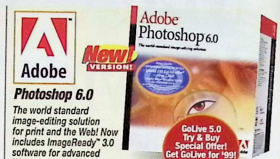

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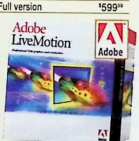

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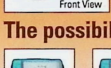

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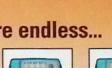
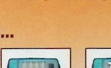
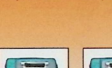


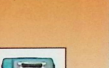
Sixteen USB ports



One serial and twelve USB ports



One SCSI, one serial and five USB ports



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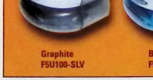

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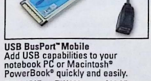

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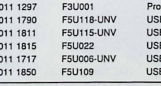

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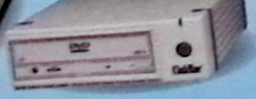

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back door

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anything as it grinds to a halt, I can just re-launch it and reproduce a problem almost immediately. As a former Q&A engineer, that's a major timesaver.

walk—don't run

So far, I've had an opportunity to play with versions DP1 through 4, the last running as my working OS on my home machine for about two weeks. The evolution of this software as an OS has been incredible. Remember, the first version of the Aqua interface wasn't introduced until DP3. DP4 was the first version that allowed you to install OS X on the same disk as your current OS and, thus, allowing the "classic" environment to have almost all the same extensions and preferences you've had all along.

This is the biggest plus I've seen to date—previous versions forced me to reformat a hard drive and then copy over bits and pieces of my old system in hopes that I could recreate my old working environment. With DP4 (and presumably the beta), I was up and working with exactly the same setup I had before the installation, allowing me to make the leap to OS X-savvy apps as my time permitted. The integration was so complete, I could click on a link in a classic version of Eudora and launch the OS X version of MSIE.

So, should any of you try out the beta from Apple? Based on what I've seen thus far, your risk will probably be minimal, but don't do it unless you have a driving need to be the first on your block to have it (like me). Apple provides a way to switch back to OS 9 as your boot system, but I still would prefer a drive dedicated just to OS X plus a copy of your original system folder. Plus, you'll require a lot of RAM to run at a half decent rate —none of the machines I've tested it on had less than 128 megs of RAM—not to mention a lot of time to get used to the various quirks and idiosyncrasies of what promises to be one heck of a product...once it's finished. mt

enemy camp

continued from page 28

problem for Apple. Many users work far from the cutting (in some cases bleeding) edge of personal computer performance. Unless they can justify a need, they won't buy a new computer.

Clients often ask me whether they should upgrade their existing system or buy a new one. This can be a very difficult question to answer. I chose the upgrade route for my own computer for several reasons.

The first is that I am a consultant and database developer and not a graphic artist who spends large portions of the day in Adobe Photoshop. My faster hard disk drive handles disk intensive database operations and the G3 upgrade is more than adequate for designing layouts in FileMaker Pro and other database applications.

The second reason was cost. The G3 card was $389 (it has now dropped to $275), the hard drive controller was $100, the drive was about $250, and the USB card another $40. Since I installed all the components myself, there were no cash costs. For less than $800 and a few hours of work transferring files to the new hard drive (installing all the cards took less than 15 minutes), I have a machine that satisfies my needs.

The key phrase here is my needs. If I were a graphic artist, I would have bought a G4. The speed gains in Photoshop would make a difference. In addition, unless I was a graphic artist who was also a propeller head, I would have had to pay someone to determine the proper upgrades for my machine and perform the installations.

waiting for mac os x

I suspect that I will be looking at a new machine sometime in the next year to eighteen months (of course, I have been saying the same thing for the past eighteen months). The reason: Mac OS X. While I expect that I will be able to run the new operating system on my existing hardware (even though it is not Mac OS X certified), I anticipate that enough new software will make use of the features of the G4 processor to make it worthwhile. In addition, there is the support for multiple processors that Mac OS X offers. I can only imagine the performance of a quad G4 running at over 1 Ghz.

My old machines will not be headed to the junk heap (well, maybe the Quadra). I will find a suitable non-profit organization that I know will be happy to have them. Like the famous bunny, they keep going and going and going.

Dr. Hallmark is the President of Hallmark Consulting, a Largo, Florida-based Macintosh consulting firm and is a member of the Apple Solutions Experts program. He can be reached at (727) 536-1020 or via email at RichardH48@aol.com. mt

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Q. What about expandability?
A. While adding RAM on the new iMacs couldn't be easier, it's not terribly expandable beyond that. It doesn't have any extra slots for high-end video cards or things like that, but I wouldn't really sweat it. The expandability issue is a big concern for PC users, not so much for iMac users, because iMacs come standard with pretty much everything you need. Chances are, you'll never add a video card or any other kind of card. Digging around inside a Mac is something the vast majority of Mac users will never do. On the other hand, PC users are constantly trying out new video cards, replacing poor components, and generally geeking out. Trust me, the chances of you needing to install some specialized card (unless you're doing pro-quality video) is minute (and if you're doing high-end video, you need the G4. More on that later).

Also, consider this: whichever computer you buy (Mac, PC, etc.), it's going to be obsolete in approximately two years (at least, that's what the experts say. In reality, depending on when you buy your next computer, it's probably less than two years. Computing technology moves that fast). So the iMac you buy today won't be a five to ten year investment. Use it for a year or two, then you can buy a Power Mac G5 or G6.

Q. What about the no-floppy disk thing?
A. You don't get a floppy drive with a G4 either. In fact, there isn't a Mac that comes with a floppy drive. So, if you buy an iMac, make sure you buy an Iomega USB Zip drive (there are other alternatives, but when it comes to dealing with graphics prepress houses, they all have Zip drives, so you might as well buy something that you know will be compatible.)

Q. Will I have enough hard drive space?
A. That's like asking, "Do I have enough money?" You can always use more, but today's iMac comes with fairly large hard drives (7 GB on the entry-level model, 10 GB on the DV model, 20 GB on the DV+, and 30 GB on the DV Special Edition). You'll probably buy a new Mac before you eat up all your hard drive space (unless you're doing video, which eats hard drive space like a teenager at a buffet). If you foresee massive storage requirements, buy a CD-ROM writer (they're only a couple of hundred bucks these days), and use it liberally.

Q. Can I hook up scanners, printers, and stuff like that?
A. Yup. It uses USB (just like the G4s) to connect peripheral devices like slide scanners, flatbed scanners, color inkjet printers, etc. The new DV+ and DV Special Edition iMacs have FireWire, as well, so you can connect most digital video cameras for editing your own home movies. But just home movies. If you have your sights set on pro-level video editing, you'll really have to go with a G4, because (a) you may need the expansion slots for things like ultra-fast SCSI cards, high-end video capture cards, audio cards, ICE accelerator cards for accelerating Adobe After Effects, Media Cleaner Pro, FinalCut Pro, etc. (b) You'll definitely need a bigger monitor. In fact, you'll ideally need more than one. (c) You need the fastest machine possible with (d) as much hard drive space as the law allows, and (e) the G4s will let you add significantly more RAM, and believe me, for high-end special effects and animation, you'll need it.

Q. So it's all right to use an iMac for designing Web and print graphics?
A. Absolutely. Just don't tell Apple. mt

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an imac for graphics? why not?

what apple's marketing department doesn't want you to know

A few months back, a friend of mine was asking for my advice about which Mac to buy. He told me he really wanted an iMac, but he'd probably have to settle for an older, used Power Mac because "you can't use an iMac for graphics." I just looked at him and asked, "Why not?" He replied, "Well . . . I didn't think iMacs were for graphics." I told him that's because Apple's marketing department doesn't want you to think that; they want you to buy a G4, which is designed to be a graphics machine. But in reality, a Macintosh—any Macintosh—is designed from the ground up for creatives. There's no denying that some models are ideal for graphics, but you have to realize that it wasn't that long ago when the leading newspapers and magazines in the country were designed on Macs that were crawling along at 25 MHz, and at the time, that was considered pretty fast. So, if they could design entire magazines at 25 MHz, why can't you design today at 500 MHz?

I had this big tower, the office speed demon, and a $1,299, "get on the Internet fast" machine had just blown its doors off.

One of the events that really opened my eyes to the iMacs graphics capability happened at the *Mac Today* office just over a year ago. I was using a 300-MHz Power Mac G3 (the old beige tower, which at the time was "top of the line"), since I was doing most of the Photoshop work. Everyone else was using a hodgepodge of 7100s, 8100s, 9500s, Power Computing and UMAX clones, and even some older machines that should have been put out of their misery long ago. Apple sent us an iMac to review in the magazine, and the day it came in, we all gathered around the box to pay homage to this colorful new "toy." While I was reading the sticker on the box, it hit me, "Oh my God, this colorful new 'consumer machine' is now the fastest machine in the office." I had this big tower, the office speed demon, and a $1,299, "get on the Internet fast" machine had just blown its doors off. Ouch, that hurt. I went over, loaded Photoshop, and started playing with some images. This baby was FAST! Then I looked at the hard drive. It had a bigger hard drive than my G3. It had a built-in modem. I was using a 28.8, and it had a 56k. The news kept getting worse. I was jealous of a consumer model. Wait, what made it a consumer model? Apple's marketing department, that's what.

So there, I said it. If you can't (or don't want to) shell out the money for a new G4 and monitor, you can use an iMac for graphics. But there are some questions you may need answered before you make the plunge:

Q. Isn't that 15" iMac monitor a bit small for graphics?

A. Honestly, it is a bit small. This is probably the single biggest strike against using the iMac for graphics, so I thought I'd put it up front. It won't stop you from doing graphics, mind you, and I know many people who use it every day for graphics and never blink an eye. But graphics applications are palette heavy by nature, and they eat up 15" of screen real estate pretty quickly. So, can you do graphics on a 15" monitor? Absolutely. Is that the ideal monitor size for graphics? Absolutely not.

Q. Is the monitor crisp enough for graphics?

A. This is one area where Apple didn't scrimp. The iMac's monitor is bright, crisp, and clear. All-around, it is a surprisingly nice display.

Q. Does it have enough RAM?

A. No. But neither does the G4. Both the entry-level iMac and the entry-level G4 only come with 64 MB of memory. You could squeak by on that, but if you're going to be doing graphics, you'll really need at least 128 MB. You can add the extra 64 MB when you order your iMac. (Note: some mail-order retailers often offer a free RAM upgrade to 128 MB anyway, so shop around).

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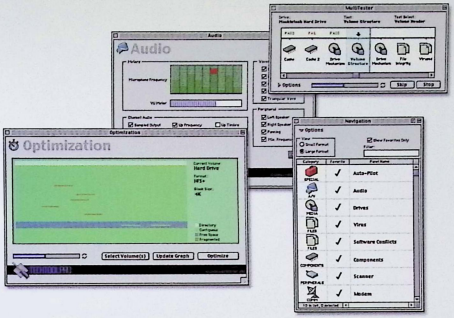
There's only one utility in the world that does more for your Macintosh than TechTool Pro 2...



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